TUNES
TO THE
PSALMS of DAVID,
IN
FOUR PARTS:
With an INTRODUCTION, fitted for the meaneſt Capacities.
The like never before Publiſhed.

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By *S. S.* and *J. H.*

LONDON: Printed by *William Pearſon*, for *Henry Playford*, at his Shop in the *Temple-Change Fleet-ſtreet*, and Sold by *John Richardſon*, Bookſeller in *Leeds*, or at his Shop in *Wakefield*. 1700.

R

THE PREFACE.

THO there be other Pieces of this Nature, and this be no more than a borrowed Light, yet we ſhall lay down ſome Reaſons for it, and then give ſome brief account of the Antiquity of Inſtrumental and Vocal *Muſick*, (becauſe the Tunes may indifferently ſerve to either) and alſo of what uſe Vocal *Muſick* is of in the Chriſtian Church. This is a Collection, out of a Collection: The joining of the three other Parts to the *Tenor* or Lead-

ing Part, are wholly owing to Mr. *Playford*, who out of his Love and Zeal to the Church and this Science, hath, as in this, ſo alſo in ſeveral of his Works, been extraordinary ſerviceable to the whole Nation. Why it is contracted into ſo narrow a compaſs, is for theſe following Reaſons.

Firſt. The purchaſe thereof will be ſo eaſie, that any lover of this Exerciſe, may reach the Price of it: Many Learners are not willing to be at the Charge of the *Folio*, whence this Collection is made.

Secondly. There is no Introduction in the *Folio*, that being deſign'd for the benefit of thoſe, who had arrived to

a

a competent Knowledge in that Science; this is fitted with Inſtruction for the uſe of Learners.

Thirdly. We propoſe this as a more plain help and aſſiſtance, than any foregoing it in *Four Parts*; for here are ſelected all the Choiceſt Tunes that have been formerly uſed to the *Pſalms* in Metre; the common Tunes being all Printed in the *Tenor* Part, and in their proper Key, with the *Baſs* under each Tune; the higheſt Parts being Sett to one and the ſame *Cliff*, upon one and the ſame Line, not moving from Line to Line, as in other Authors, to the great diſcouragement of Learners.

Fourthly. Here are all the Four Parts compoſed within ſuch a compaſs of Notes, as may be performed with ordinary Voices, the higheſt without ſqueaking and ſtraining of the Voice, and the loweſt without Grumbling. "All "which, is endeavoured to be made as Plain and Uſeful "as ſo ſolemn a Work doth require: Nor is the method "of any Books of this kind formerly Publiſhed, followed. "Thoſe whoſe Curioſity deſires Satisfaction in this parti-"lar, may, by a ſmall trial of both, ſoon find the dif-"ference.

As to the Antiquity of *Muſick*, it has a more ancient Inventer, than either *Opheus*, *Linus*, *Amphion*, or *Apollo*, Viz.

Viz. *Jubal*, the Son of *Samech*, who according to *Moſes*, was the Father of all that handled the *Harp*, and *Organ*. And tho we cannot be poſitive, yet it's very probable, that Vocal may bear the ſame Antiquity with *Inſtrumental Muſick*; for we find it us'd in the Primitive Ages of the *Jewiſh* Churches, as is evident from *Ex.* 15. 1. when *Moſes* and the Children of *Iſrael Sang unto the Lord*, for the Glorious Triumph over *Pharaoh* and his Hoſt. From the Song of *Deborah* and *Barak*, *Judg.* 5. 1. And from the Example of *Jehoſaphat*, who appointed *Singers unto the Lord, that ſhould praiſe the Beauty of his Holineſs.* It met with an extraordinary Patron and Encourager of it, *Viz.* Holy *David*,

who tho a Victorious Monarch, was seldom without a *Harp*, or a *Psalm*, to sing *Praise and Hymns to his Eternal Creator.* He took especial care over both the Parts, and set those excellent Artists, *Asaph*, *Heman* and *Jeduthun*, together with their Sons, over the Instrumental *Musick*, with others, instructed in the Songs of the Lord. And that God gave a visible Sign of his Approbation of it, appears 2 *Chron.* 5. 12, 13. when they were praising the Lord, with *Voice and Instrument, that the House was filled with a Cloud, even the House of the Lord.* Further, we find this Divine *Musick* used (when the Angel made Proclamation of our Saviour's Birth) by the Multitude

of

of the Heavenly Hoſt, who ſung that Divine Anthem, *Glory to God in the higheſt; and on Earth, Peace, good will towards Men.* It was made uſe of by our Saviour, the Apoſtles, and Primitive Chriſtians. *Firſt*, By our Saviour, *Matt.* 26. 30. *When his Diſciples and he had ſung an Hymn, they went out into the* Mount *of* Olives. *Secondly.* By the Apoſtles; among whom, the uſe of it cannot be doubted, when they frequently make mention and recommend it to their Auditors. *Thirdly*, By the Primitive Chriſtians, who eſteem'd it a great part of Divine Worſhip; many of whom, in the Third Perſecution, under the Emperor *Trajan*, were put to Death; not

as

as evil Actors againſt the *Roman* State, but for ſinging of *Pſalms* and *Hymns*; which pious Cuſtom, has been continued in all ſucceſſive Ages of the Church, and embraced by many Chriſtian Kings and Princes, and will be preſerv'd during the State of *Chriſt*'s Church Militant, here on Earth.

As to the uſe of Divine *Muſick*, how neceſſary a part does it bear in Religious Worſhip and Service! What pious Thoughts and melodious Raptures doth it raiſe in the Heart, eſpecially when *Vox & Votum* go together! How pleaſant is it to ſpeak to our ſelves in *Pſalms* and *Hymns*, and ſpiritual Songs, ſinging and making Melody in our

Hearts to the Lord! How ſweet was the Exerciſe of it to the pious *Pſalmiſt*, who vow'd perpetual Praiſes to the Lord, *Pſal.* 146. 2. *While I live, I will praiſe the Lord; I will ſing Praiſes unto my God, while I have any Being!* How was the Father, St. *Auguſtin* affected with it; *Oh! how I wept*, (ſaid he) *at the Hymns and Songs, being vehemently moved with the Voices in thy ſweet ſounding Church; theſe Voices did pierce mine Ears, and thy Truth diſtill'd into my Heart, and thereby was influecn'd in me a love of Piety.* And in another place; *When I remember* (ſaid he) *the Tears which I poured forth at the Songs of thy Church: I am now alſo moved with them, and am more confirmed in my Approbation*

bation of Muſick in the Church. And doubtleſs, by the practice of Solemn Muſick in the Church, many Men have been heighten'd in their Zeal, and furthered in their Devotion: So that in this Divine uſe, Muſick may challenge the precedency above all the reſt of the Sciences, when it is thus immediately employed in the Higheſt and Nobleſt Office that can be performed by Men or Angels, when it ſings and ſounds forth the Praiſe and Glory of the Author of all Created Harmony.

THE

THE INTRODUCTION.

HAving in the *Preface*, given ſome Reaſons for the Reprinting of this following Work, we now come to the *Introduction* Part, in the proceeding of which, we ſhall obſerve our Author's Direction and Rules, ſo far as we ſhall have occaſion to meet with in this enſuing Work.

Now therefore, he that would know what he Sings, muſt chiefly ſtudy to be perfect in the knowledge of the Scale or *Gam-Ut*, and to have it perfect in his Memory without Book, both forward and backward, and to diſtinguiſh the *Cliffs* and *Notes*, as they lie in Rule or Space; for the better underſtanding of which, there is uſed in the *Gam-Ut*, the ſeven prime Letters of the Alphabet, *Viz. G. A, B, C, D, E, F.* which are ſet in the firſt Column, at the beginning of each Rule and Space; and of theſe there are three *Septenaries*, aſcending, one above another,

another, *G.* being put the first, as may be seen in the Scale or *Gam-Ut*.

These seven Letters are called *Cleaves*, or *Cliffs*, which having Names or Syllables, put to them, are Notes; and by these three *Septenaries*, are distinguish'd three several parts of Musick; into which the Scale is divided.

First, The *Bass*, which is the Lowest.
Secondly, The *Mean*, which is the middle part.
And *Thirdly*, The *Treble*, or highest part.

So that according to these three Septenaries, *Gam-Ut* is the lowest part, and *Ela* the highest. Tho the compass of *Musick* is not to be confin'd, yet here is as much in this *Gam-Ut*; yea, and more than we shall have occasion to make use of in this following Work.

In

THE GAMVT, OR SCALE OF MUSICK.

In this Scale or *Gam-Ut*, are four Columns; the firſt, the Alphabetical Letters or *Cliffs*, the other three, ſheweth the Names of the Notes Aſcending and Deſcending, according to the ſeveral Names and *Keys*.

In the ſecond Column is ſet the Names of the *Notes* as they be called, when it is *B Duralis*, or *B Sharp*, as having no Flat in *B mi*, and then your Notes are called as they are ſet there on the Rules and Spaces Aſcending.

The third Column is *B proper*, or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the Line with the *Cliff*; and there have you alſo the Names as they are called on Rule and Spaces.

The Fourth Column is the Notes called *B fa*, or *B molaris*, having two *B flats*, the one in *B mi*, and the other in *Elami*, placed as the other, by obſerving of which, you have a certain Rule for the Names of the Notes in any part, be it *Treble*, *Mean*, *Tenor*, or *Baſs*.

In theſe three obſerve this as a general Rule, That what Name the Note hath, the ſame name properly hath its Eight above and below, be it in any of the fore-mentioned.

Of CLIFFS.

NOw seeing here is contained in the *Gam-Ut* three Septenaries of Letters (as aforesaid) which are *G. A, B, C, D, E, F.* which are placed at the beginning of each Rule and Space, which are called *Cleaves*, four of which are only useful to be placed at the beginning of every line in any Song or Lesson, whether Vocal or Instrumental.

The First of which is called the *F fa-ut* Cliff, which is only proper to the *Bass* or lowest Part, and is thus Signed 𝄢 on the fourth line, at the beginning of Song or Lesson, as aforesaid.

The Second, is *C sol fa ut* Cliff, which is proper to the Middle or inner Parts, as *Tenor*, *Contratenor*, or *Mean*, and is thus Signed,

The

The Third is, *G ſol re ut* Cleave, or Cliff, which is only proper to the *Treble*, or higheſt Parts, and is thus Signed 𝄡 on the ſecond line of Song or Leſſon.

☞ Now, here more particularly Note, That from the Place of any of thoſe *Cliffs*, the places of all the other Notes, in any Songs, Pſalms, or Leſſons, are underſtood, by proving your Notes from it, according to the Rule of the *Gam-Ut*.

The fourth Cliff, is *B Cliff*, which is proper to all Parts, as being of two Natures or Properties, *viz.* Flat and Sharp, and doth only ſerve for that purpoſe, of flatting and ſharping of Notes, therefore is called *B fa*, *B mi*; *B fa*, ſignifying *B flat*, and *B mi ſharp*: The *B fa*, or *B flat*, being known on Rule or Space, by this Mark (♭) and the *B mi*, or *B ſharp*, by this ♯

For the better underſtanding of which, you have theſe two Rules.

Firſt, That *B fa*, or *B flat*, doth alter both the Name and Property of the Notes before which it is ſet, and is called *fa*, making half a Tone or Sound lower than it was before.

Secondly, That *B mi*, or *B ſharp*, alters the property of the Notes before which it is placed, but not the Name, for it is uſually placed before *fa*, or *ſol*, and they retain their Name ſtill, but their Sound is to be raiſed half a Tone or Sound higher.

Laſtly, Note, That theſe two *B Cliffs*, are placed not only at the beginning of the Lines, with the other *Cliffs*, but is uſually put to ſeveral Notes in the middle of the Song or Leſſon, for the flatting or ſharping of the Notes, as the Harmony of the Muſick requires.

Concerning proving of Notes in Song or Leſſon.

Firſt, obſerve which of the three uſual *Cliffs* your Song or Leſſon is Singed with at the beginning; If it be with the *G ſol re ut* Cliff, and that the Note be above the *Cliff*, whoſe Name and Place you would know, you muſt then begin at your *Cliff*, and aſſign to each Rule and Space, a Note, according to the rule of *Gam-Ut*, aſcending till you come to that Rule or Space,

Space, where the ſame Note is ſet; but if the Note be under or below your *Cliff*, then you muſt prove downwards to him, ſaying the *Gam-Ut* backward, aſſigning to each Rule and Space, a Note, till you come to his Place; ſo that by knowing in what place of your *Gam-ut* the Note is ſet, you will eaſily know its Name.

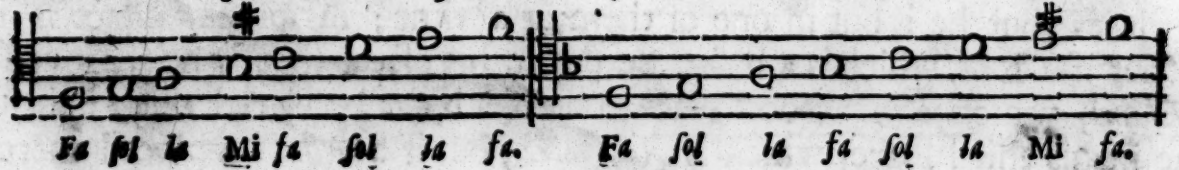
Directions how to Name Notes in any Cliff.

YOur preceeding Rule being well obſerved for the proving of your Notes' to know their Places, their Names alſo are eaſily known, if you well obſerve this Rule; *Firſt*, obſerve, that *Mi* is your principal, or Maſter-Note, which leads you to know all the other, for having found out him, the other follows upon Courſe: And further, That this *Mi* hath its being in four ſeveral Places, but he is but in one of them at a time; his proper Place is in ♭ *mi*, but if a ♭ *fa*, which is a ♭ *flat*, be put in his place, then is he removed into *Elami*, which is his ſecond Place; but if a ♭ *flat* be placed there alſo, then is he in his third Place, which is *A la mire*; but if a ♭ *flat* be placed there alſo,

alſo, then is he removed into his fourth and laſt place, which is *De la ſol re*; ſo in which of theſe he is, the next Notes Aſcending, are *fa, ſol, la*, twice, and then you meet with your *mi* again, for he is found but once in eight Notes: In like manner, the Notes next below him Deſcending, are *La, ſol, fa, la ſol, fa*, and then you come to your *mi* again; for the better underſtanding of which, here is inſerted the old Metre, whoſe Rule is both Plain, True and Eaſie.

No Man can ſing true at firſt ſight, | *Which ſoon is learn'd, if that your Mi,*
Unleſs he name his Notes aright, | *You know its place where e'er it be.*

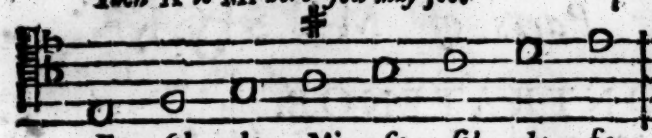
If that no Flat be ſet in B, | *But if alone your* *B *be Flat,*
Then in that place ſtandeth your Mi. | *Then* *E *is* Mi, *be ſure of that.*



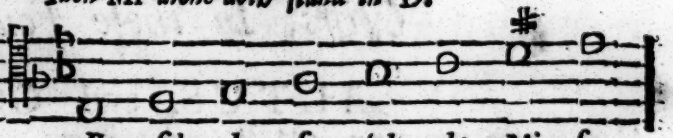
If

The INTRODUCTION.

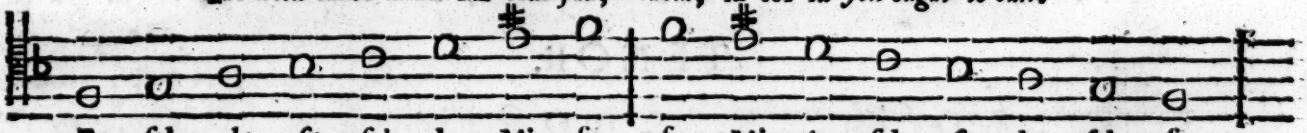
If both be flat your B *and* E,
Then A *is* Mi *here you may see.*



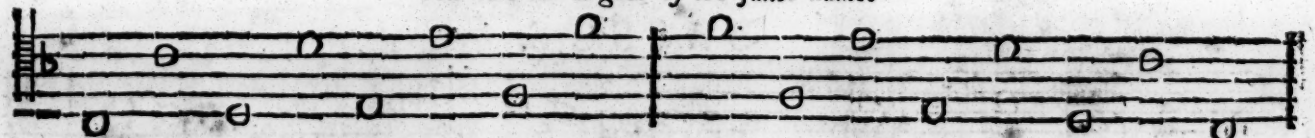
If all be flat E A *and* B,
Then Mi *alone doth ſtand in* D.



The firſt three Notes above your Mi, *are* fa ſol la *here you may ſee,*
The next three under Mi *that fall,—them,* la ſol fa *you ought to call.*

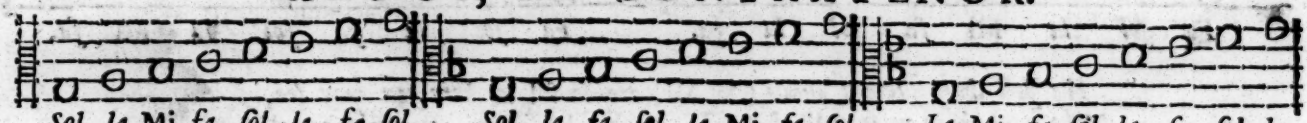


If you'll Sing true without all blame,
You call all Eights by the ſame name.

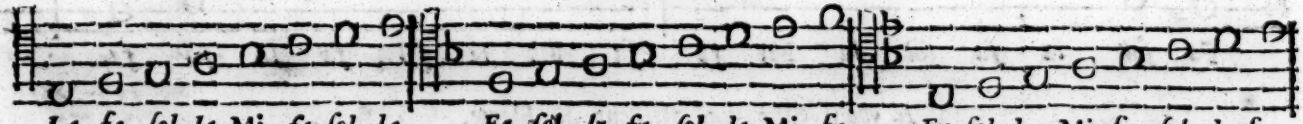


An Exact TABLE *of the Names of the Notes in all usual Cliffs, In these Four Parts of* MUSICK.

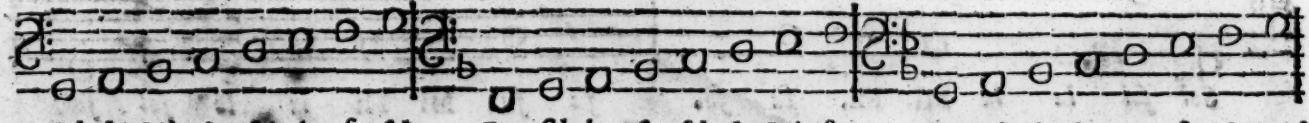
ALTUS, and CONTRATENOR.



TENOR.



BASSUS.



Of Tuning the Voice.

THus having given you ſome plain and familiar Rules, for the underſtanding the Nature and Uſe of the *Gam-Ut*, it will be neceſſary before we ſet down your firſt plain Songs, to inſert a word or two concerning the *Tuning of the Voice.*

The beſt way to do which, is by procuring ſome who know how to tune thoſe Degrees before laid down (which every one doth that hath but the leaſt skill in *Muſick*) to ſing them over with you, until you can tune them by your ſelf.

1. Obſerve, that in tuning of your Voice, you ſtrive to have it clear.

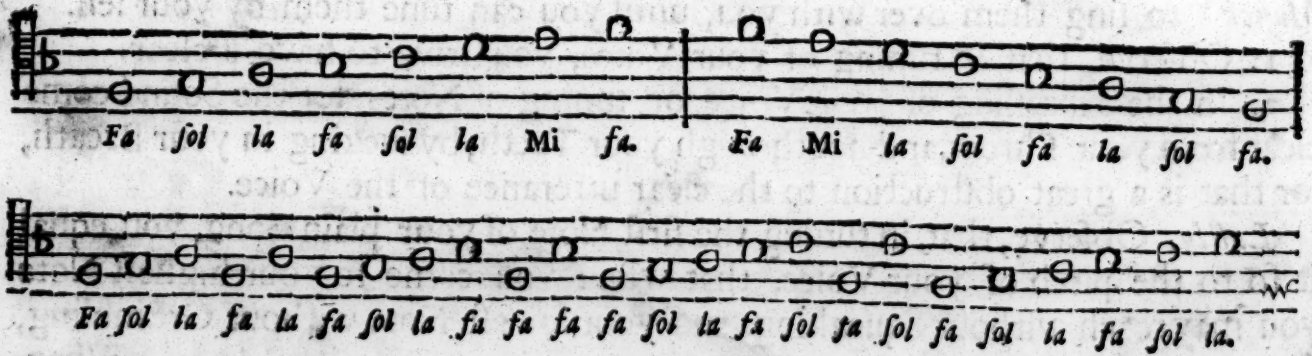
2. In the expreſſing of your Voice, or tuning of Notes, let the Sound come clear from your Throat, and not through your Teeth, by ſucking in your Breath, for that is a great obſtruction to the clear utterance of the Voice.

Laſtly, Obſerve, that in tuning the firſt Note of your plain Song, you equal it ſo to the pitch of your Voice, that when you come to your higheſt Note you may reach without Squeaking, and your loweſt Note without Grumbling,

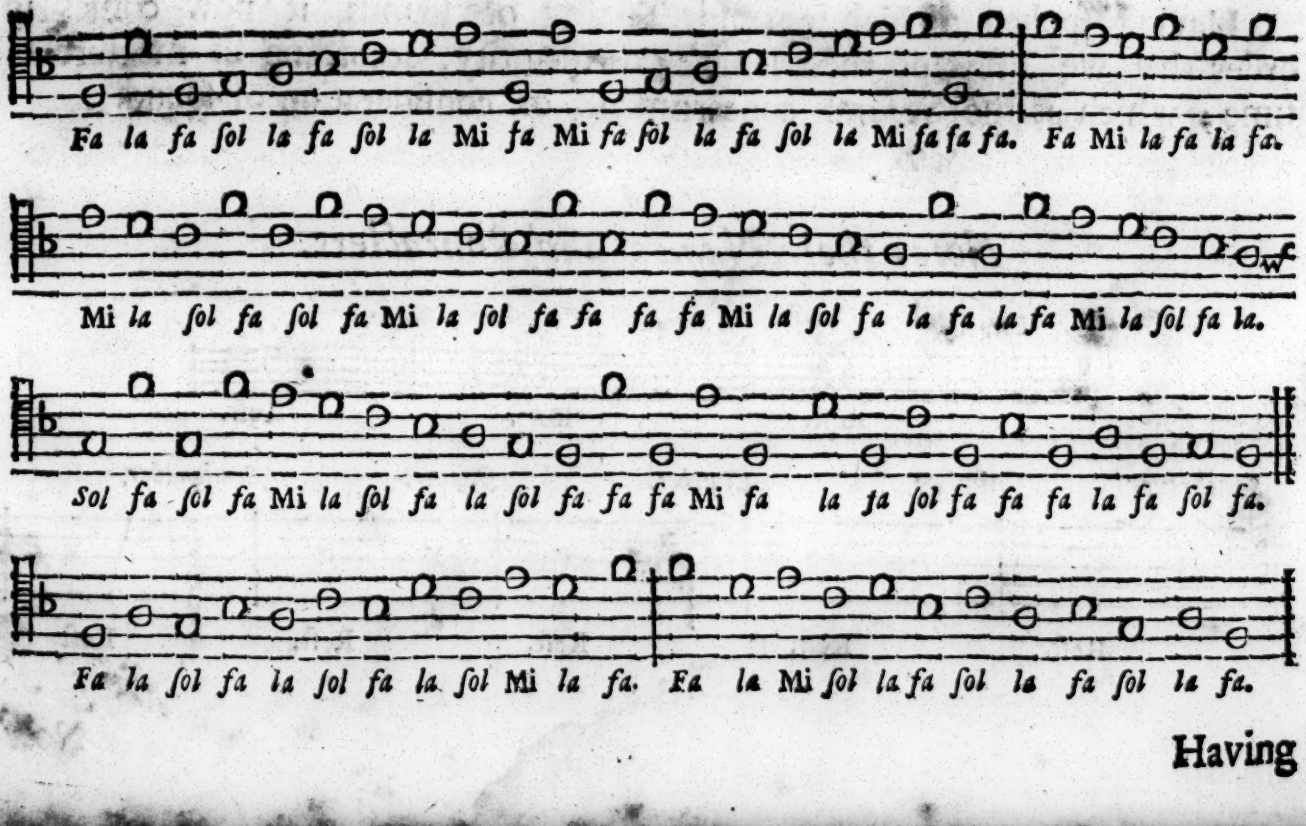
When.

When you have brought your Voice to riſe and fall by degrees in manner aforeſaid, we would then have you exerciſe it to Aſcend and Deſcend by leaps to all the diſtances in an Octave, in manner as follows.

Here follows the Three uſual plain Songs.



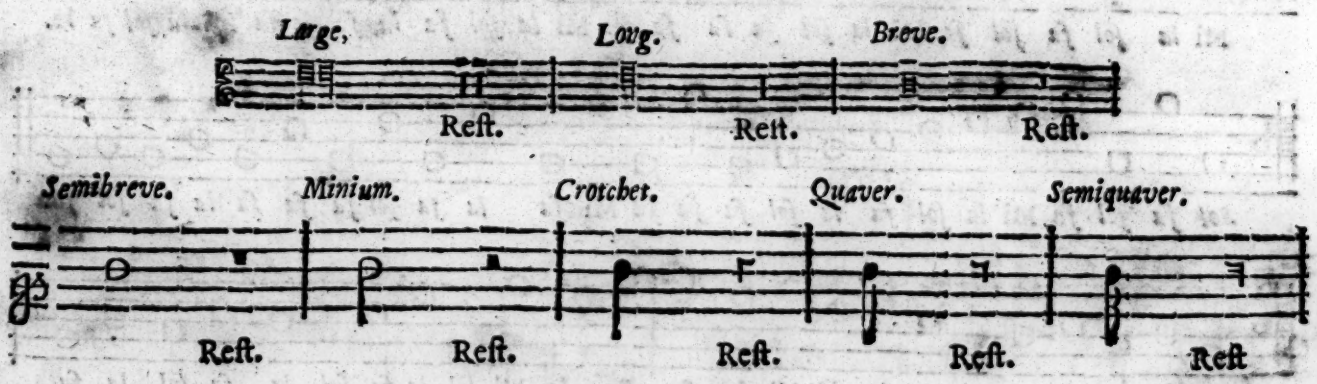
The INTRODUCTION.



Having

Having ſpoken of Naming and Tuning of ſounds, it now comes in order that we Treat of their length, or quantity, according to meaſure of time; which is the Second concernment, or conſideration of ſound.

Notes their Names and Characters.



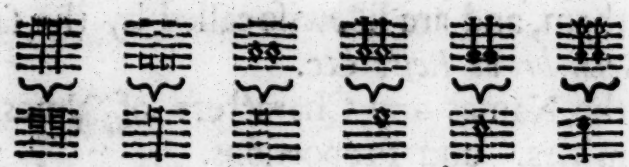
Now

Now, thoſe Stroaks or Marks which you ſee ſet after the Notes, are call'd *Pauſes* or *Reſts*, (that is, a ceſſation or intermiſſion of Sound) and are of the ſame length or quantity (as to meaſure of quantity of Time) with the Notes which ſtand before them, and are likewiſe called by the ſame Names, as *Long Reſt*, *Breve Reſt*, *Semi-breve Reſt*, &c.

And now from the Names and Characters of Notes, we will proceed to their Meaſure, Quantities, and Proportions.

As to the variety of *Moods* formerly made uſe of, we purpoſely omit, as being laid aſide, and come to thoſe which now are in more uſe; And firſt of the *Imperfect of the More*, which is ſigned thus, ⊙3. whoſe Meaſure goes by Two's, as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semi-breves* to a *Breve*, two *Minims* to a *Semi-breve*, two *Crotchets* to a *Minim*, &c.

The next *Mood* is the *Imperfect of the Leſs*, which all goes by Two's, as Example.



Having given you a brief account of the *Moods* now in uſe, we further proceed to ſpeak of the *Prick of Perfection.*

Now, this *Prick of Perfection*, or *Addition*, is ever placed on the right ſide of all Notes, thus, for the prolonging the ſound of that Note, it follows to half as much more; for Example, The Prick which is placed after a *Semi-breve*, is in proportion a *Minim*, and makes that *Semi-breve*, which before was but two *Minims*, to be three *Minims* in one continued Sound; and ſo the like value to other Notes, the Prick being always half ſo much as the Note it follows.

And

And further of a *Direct*, which is uſually placed at the end of the five Lines, to direct us where the firſt Note of the next five Lines doth ſtand, and is thus marked in Rule or Space, ☞.

Alſo of a *Tye*. A *Tye* is when two or more Notes are to be ſung to one Syllable, thus.

Having thus (after the plaineſt manner and Method we could) ſet down the ſeveral Rules and Directions for the practice of this enſuing Work, in which we have uſed ſo much Brevity, as not to ſwell it above its deſigned Volume; and ſo little, as not to omit any thing neceſſary: And doubt not, but by a little help of a Maſter, and your own practice of theſe Rules, you may in a ſhort time become good Proficients, which is the hearty deſire of your Well-Wiſhers.

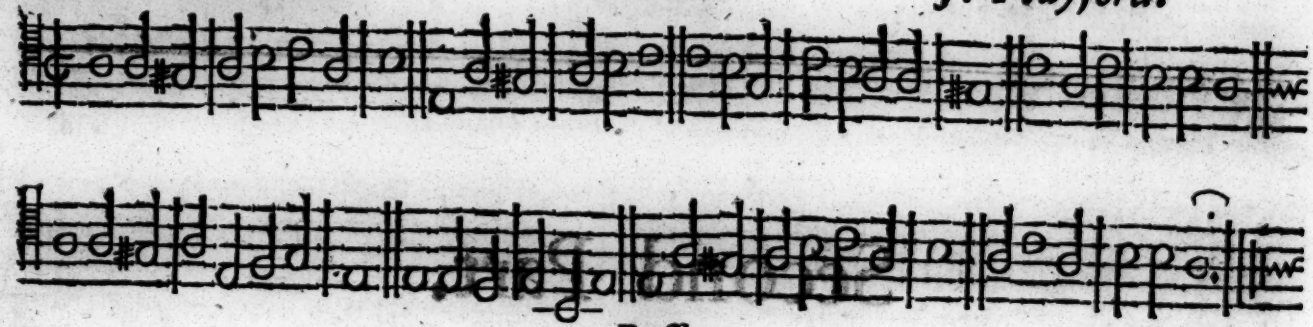
Second

Second Part.

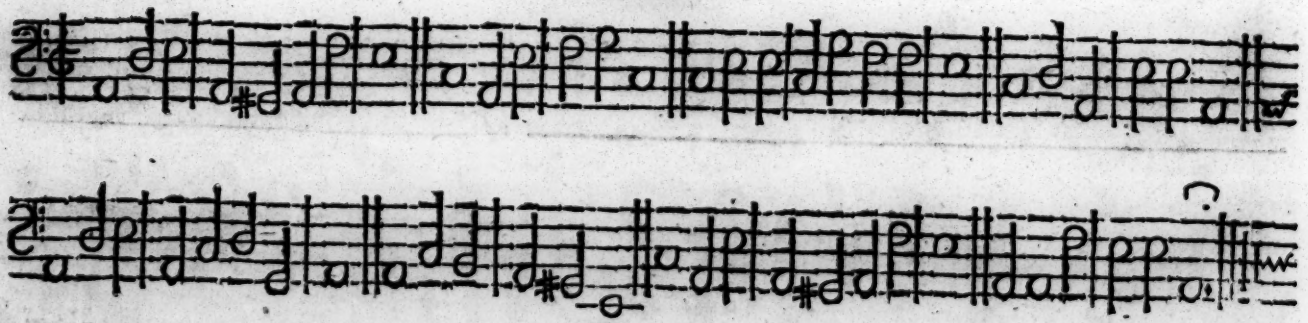
Veni Creator.

Tenor.

J. Playford.

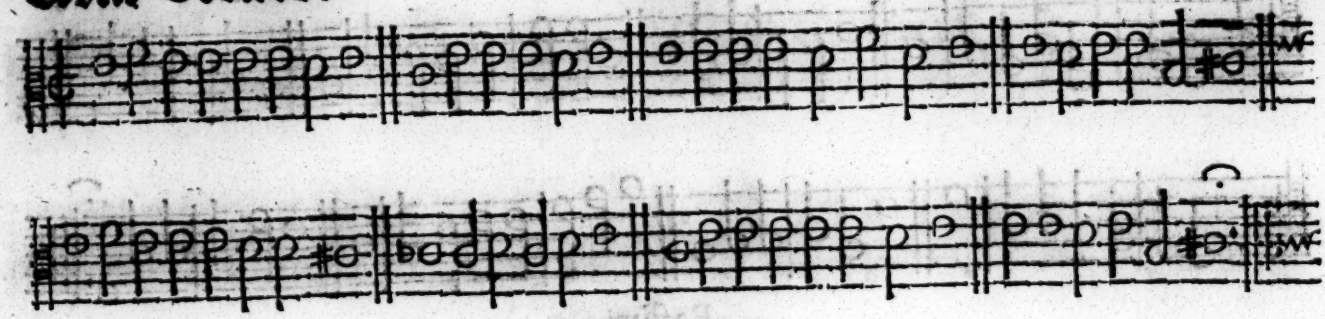


Baſſus.

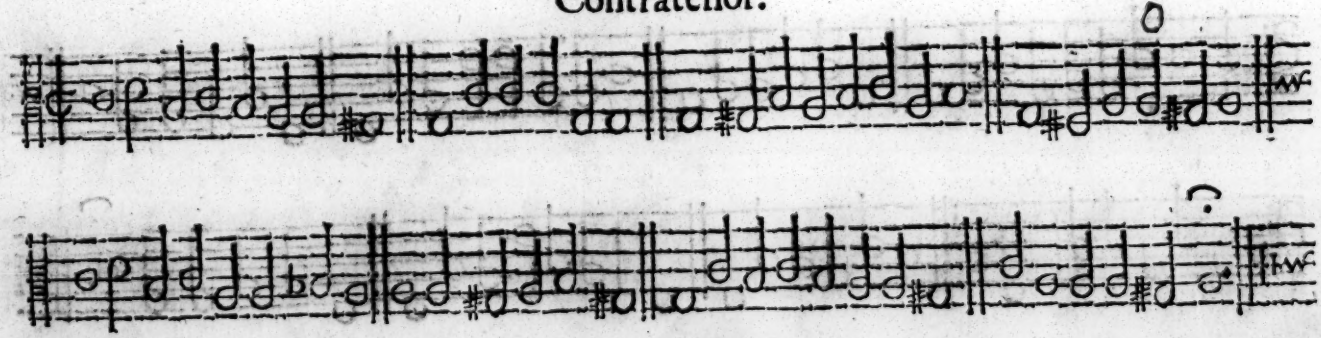


Veni Creator.

Altus. *J. Playford.*



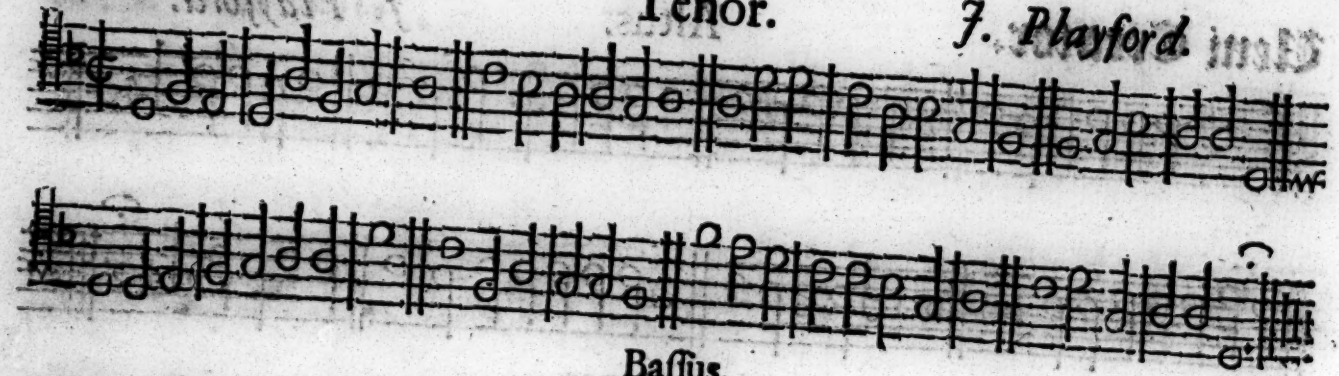
Contratenor.



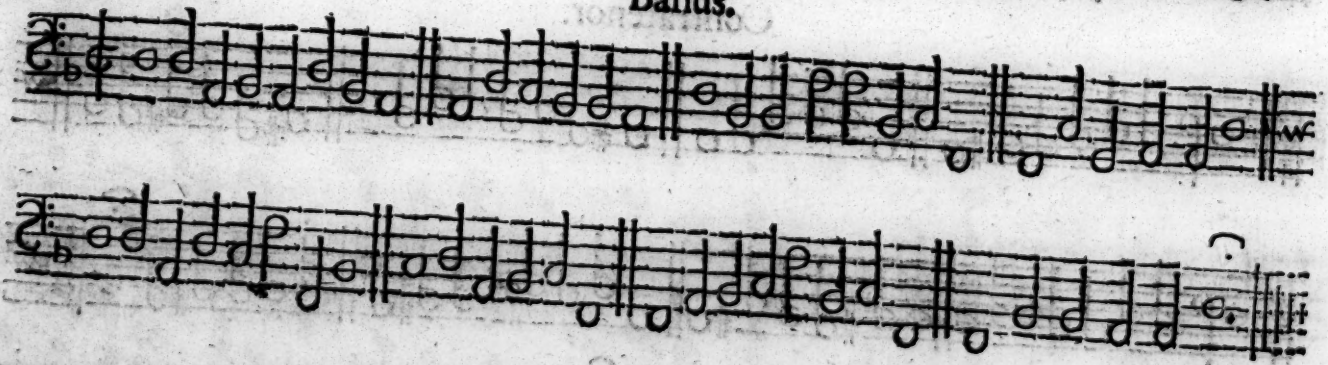
Te Deum.

Tenor.

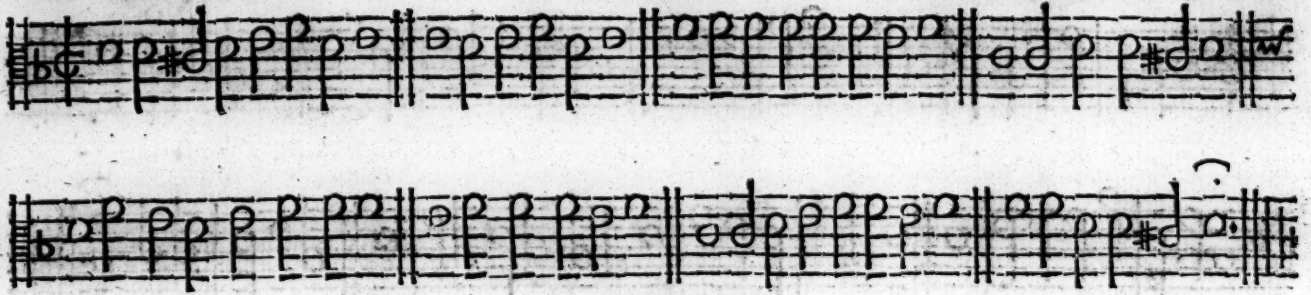
J. Playford.



Bassus.



Te Deum. Altus. *J. Playford.*



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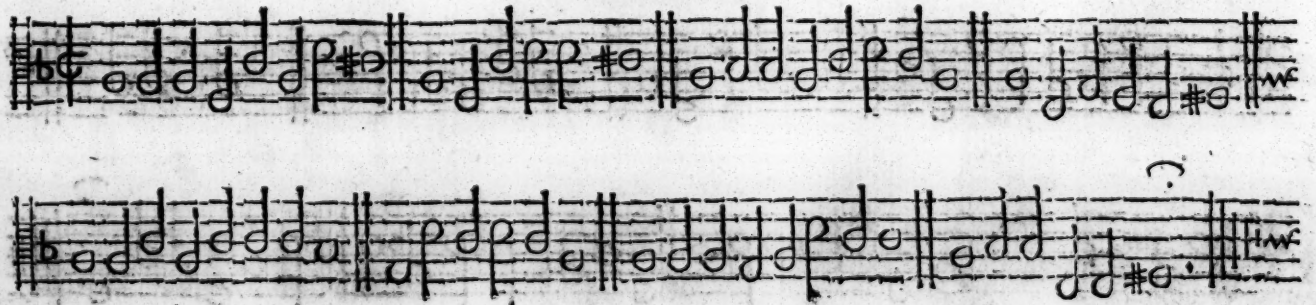
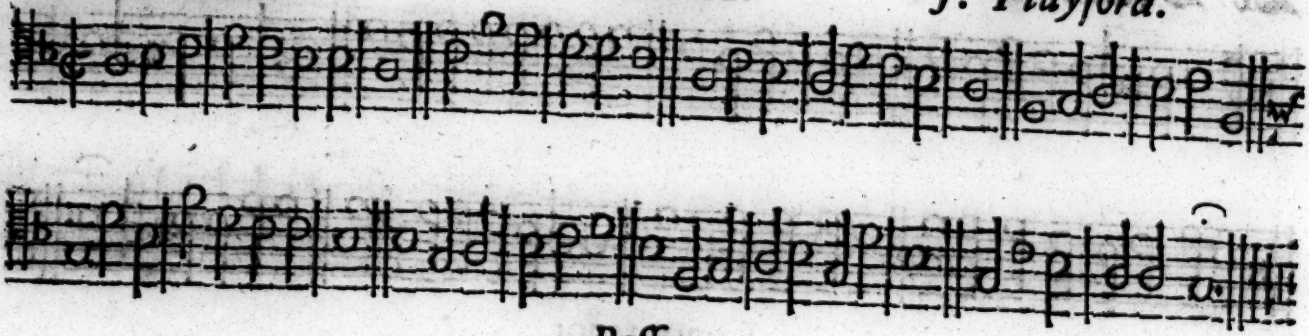


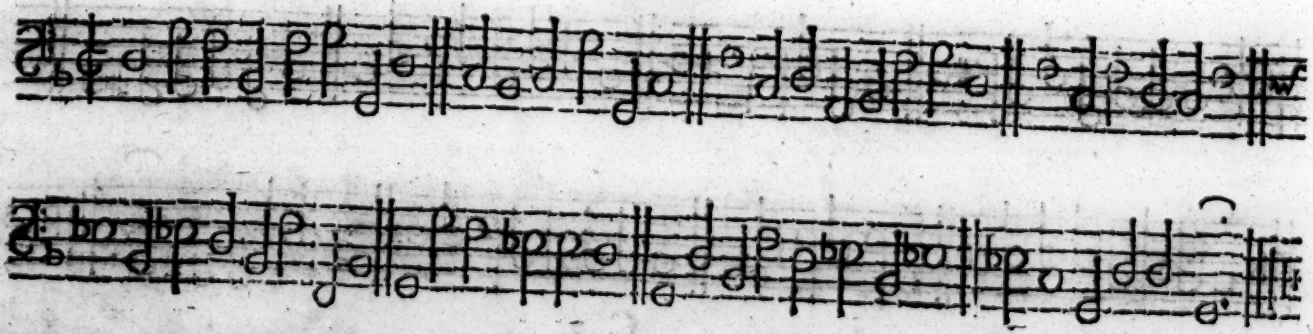
Magnificate.

Tenor.

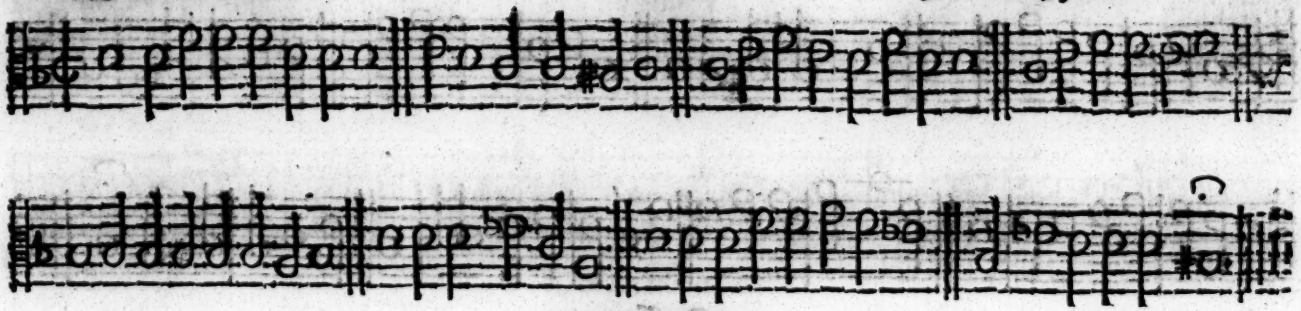
J. Playford.



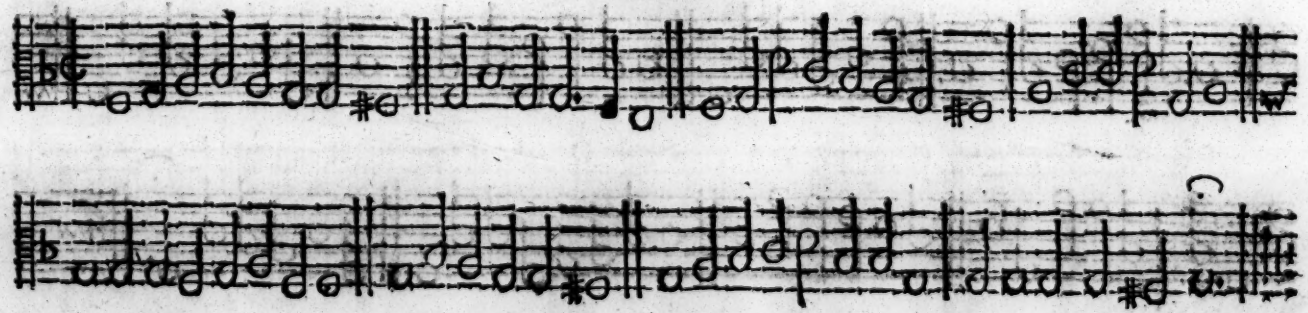
Baſſus.



Magnificate. Altus. *J. Playford.*



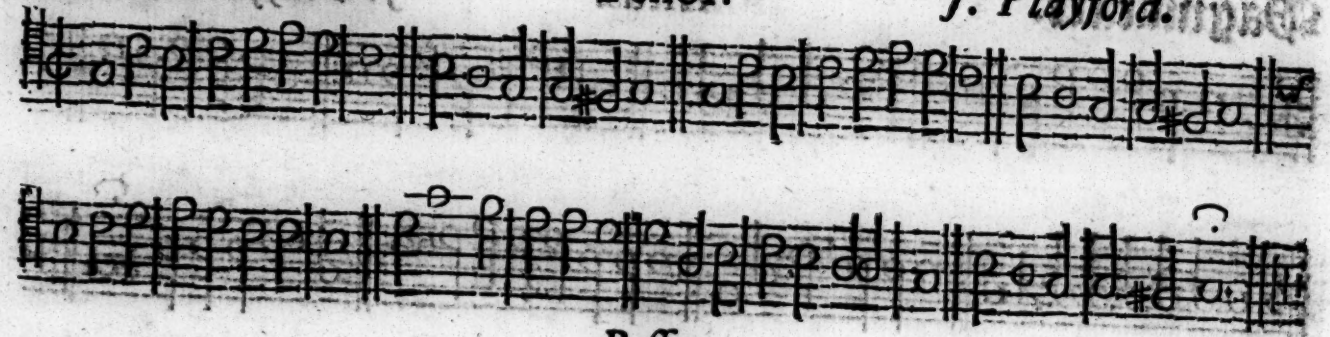
Contratenor.



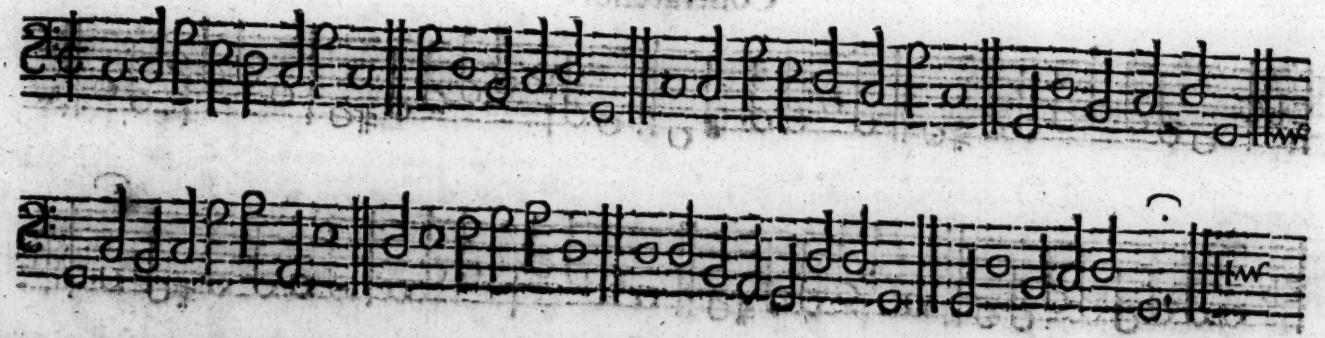
Nunc Dimittis.

Tenor.

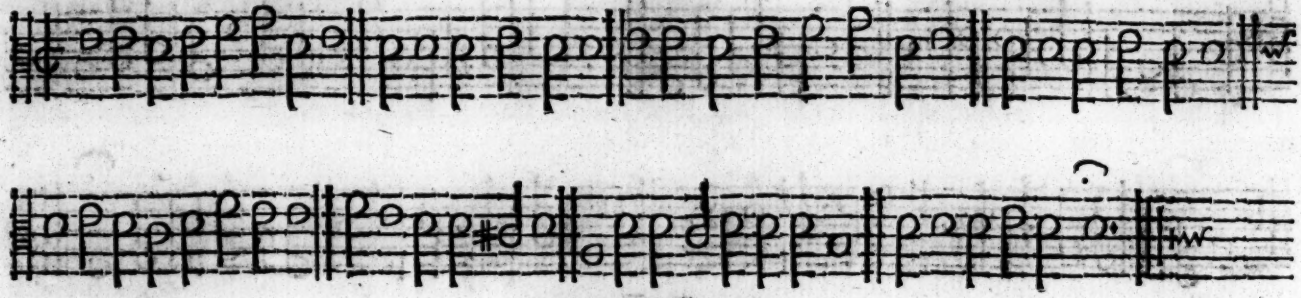
J. Playford.



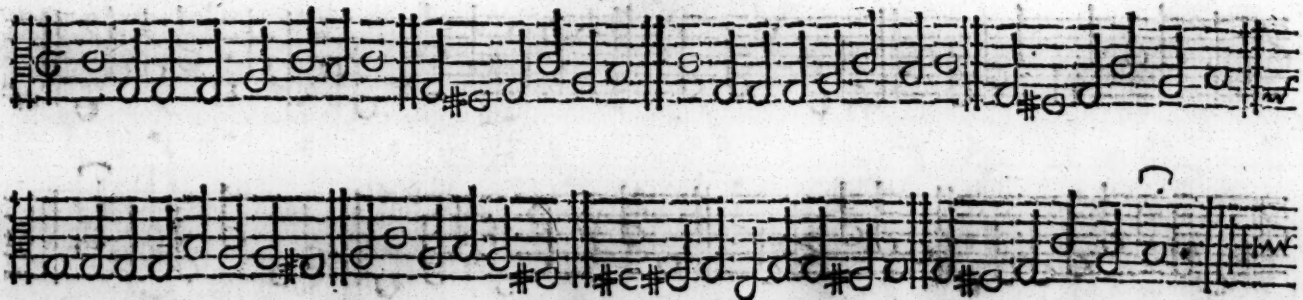
Bassus.



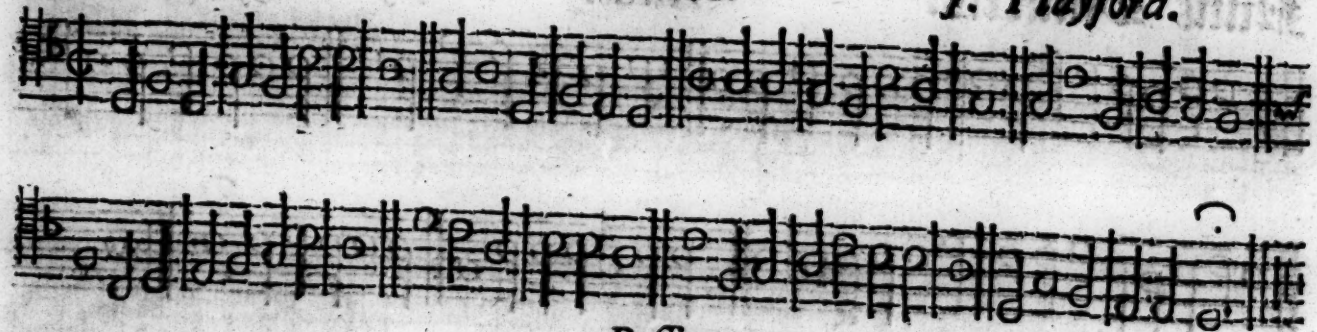
Nunc Dimittis. Altus. *J. Playford.*



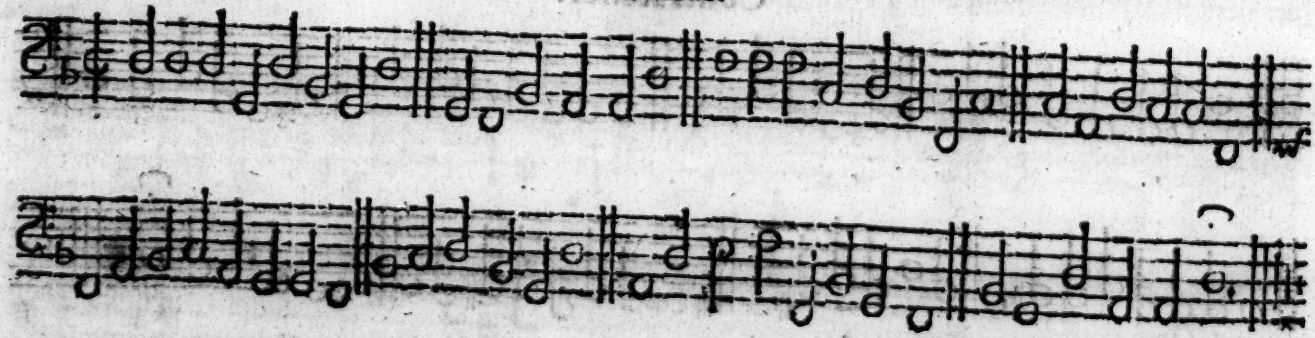
Contratenor.



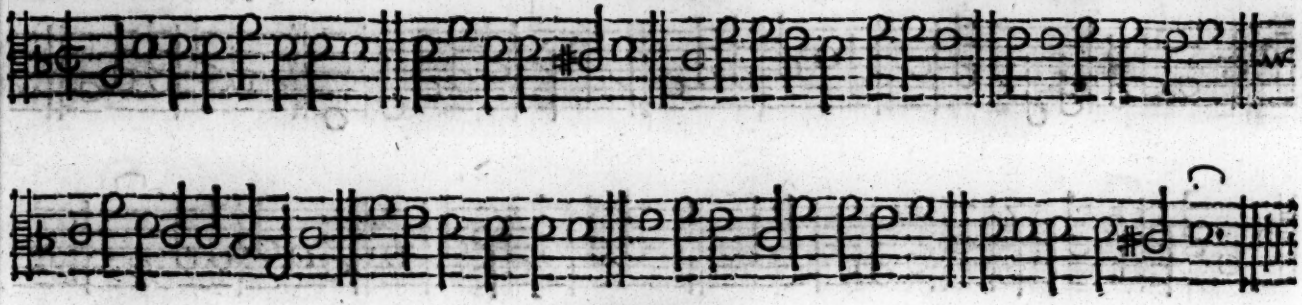
Psalm 1. Tenor. *J. Playford.*



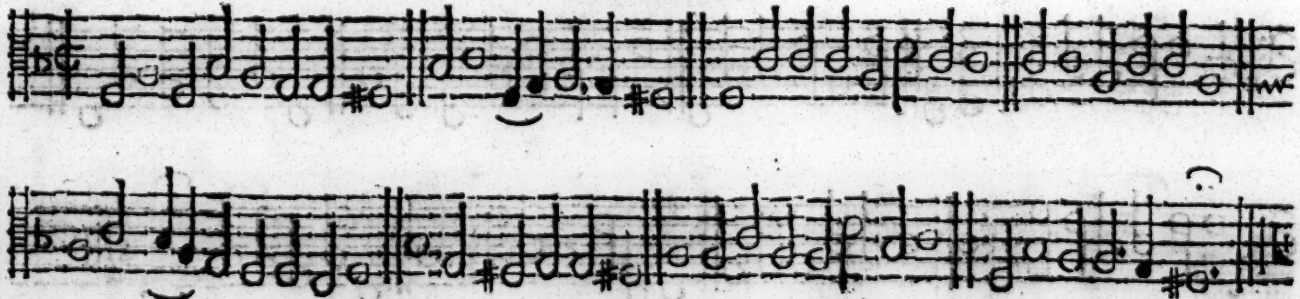
Bassus.



Psalm 1. Altus. *J. Playford.*



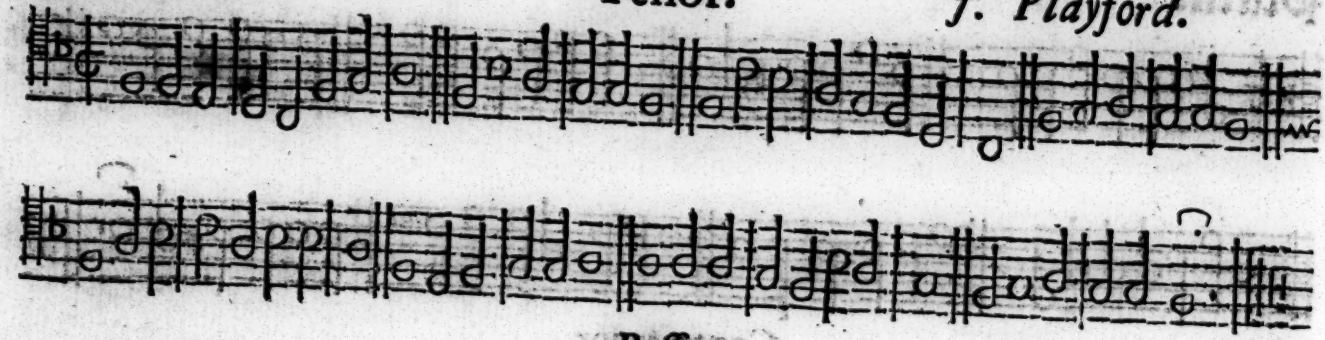
Contratenor.



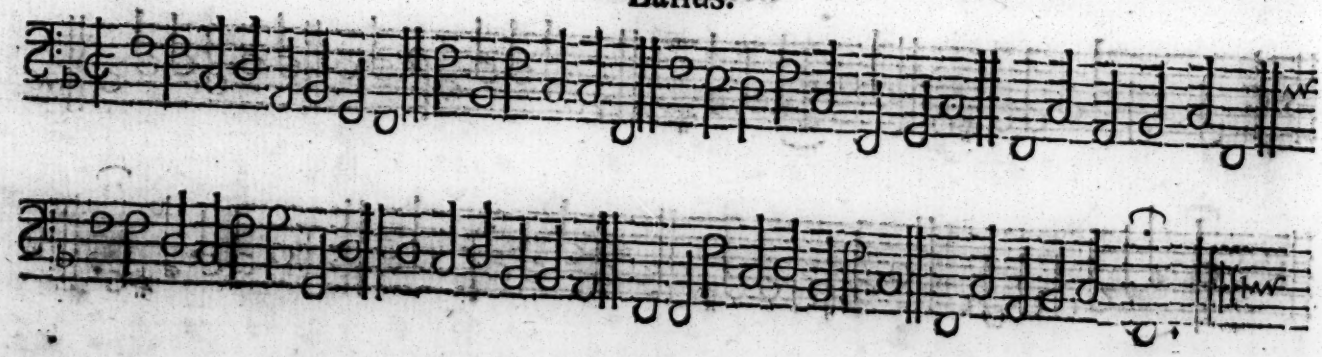
Psalm 3.

Tenor.

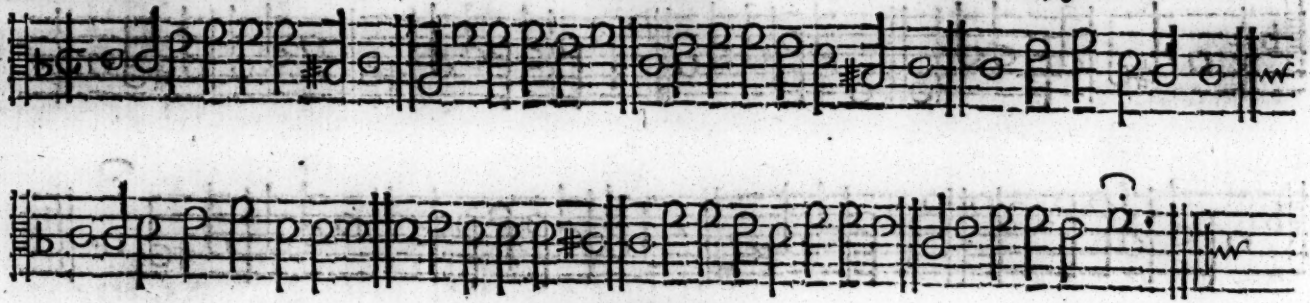
J. Playford.



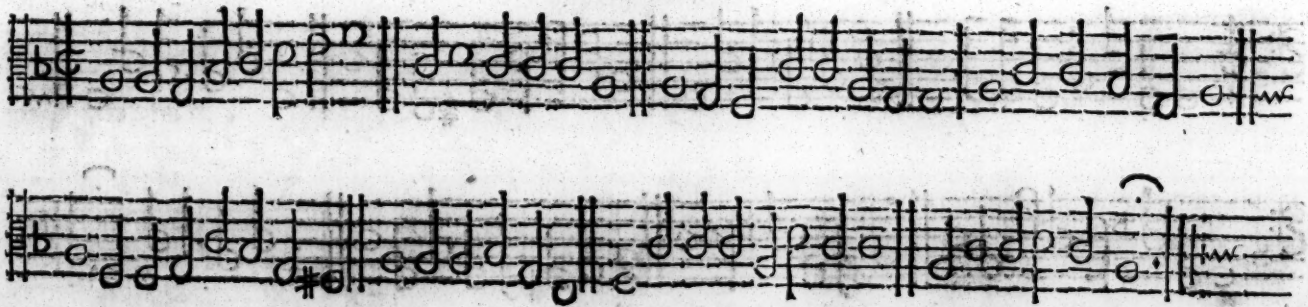
Bassus.



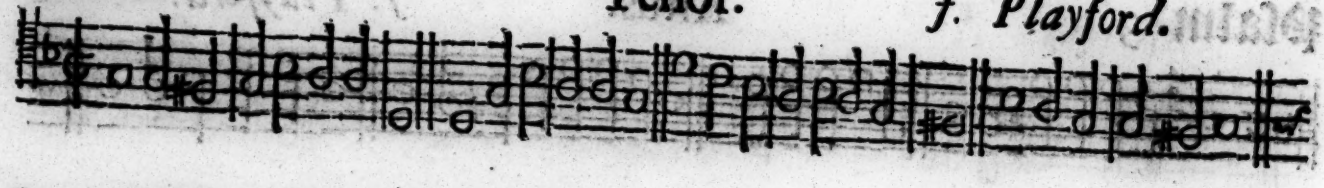
Psalm 3. **Altus.** *J. Playford.*



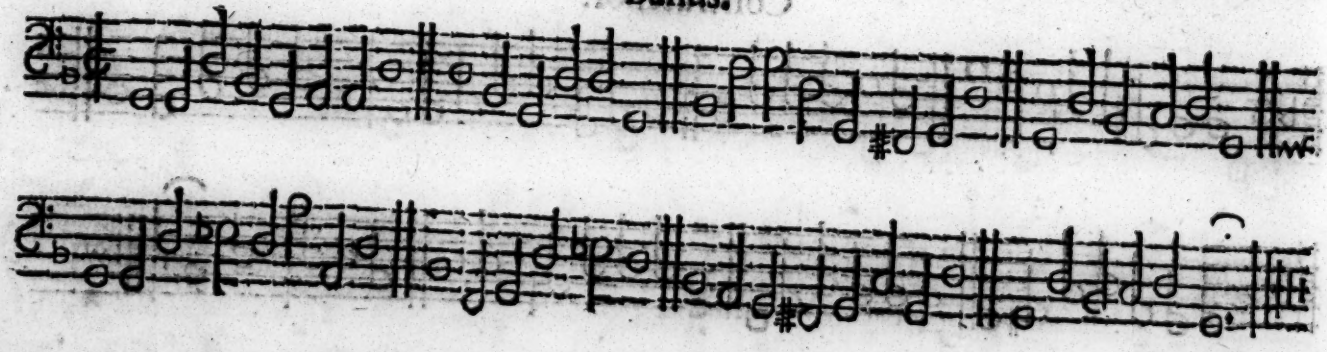
Contratenor.



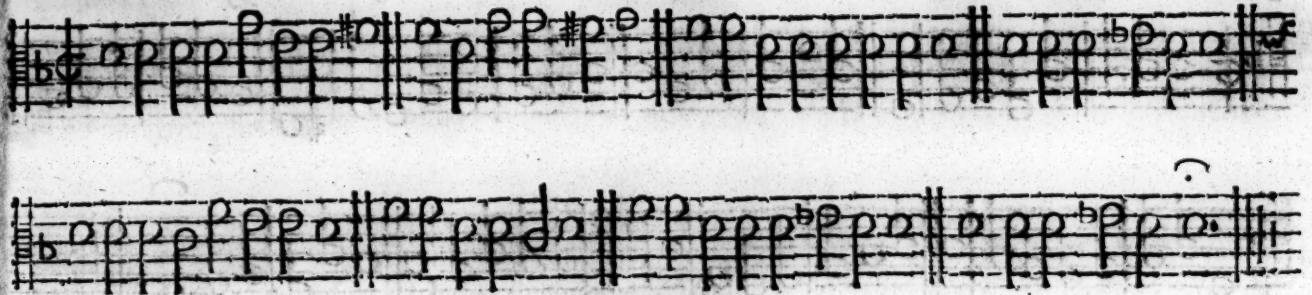
Psalm 18. Tenor. *J. Playford.*



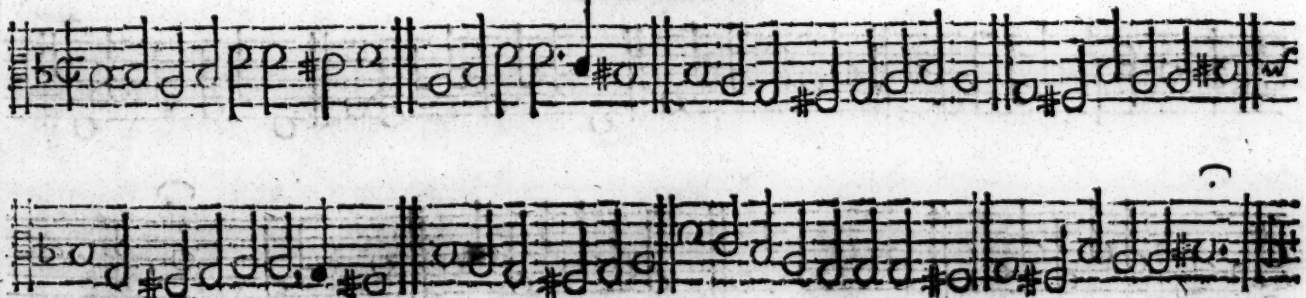
Bassus.



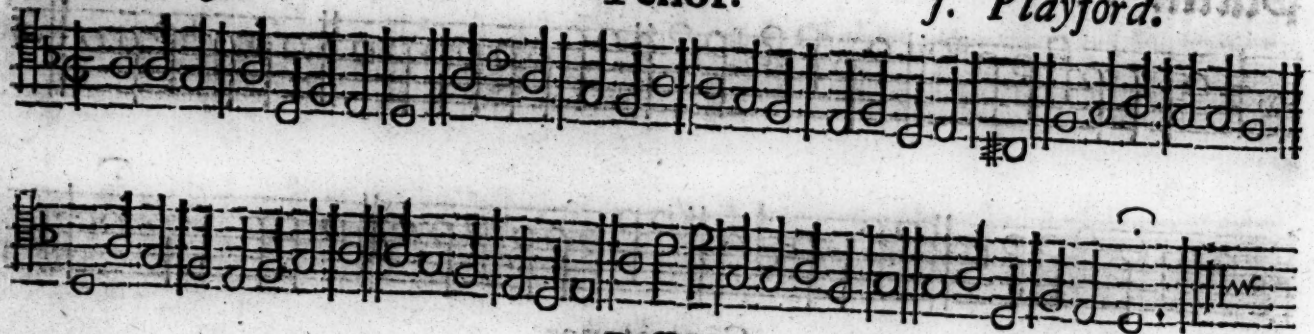
Psalm 18. Altus. *J. Playford.*



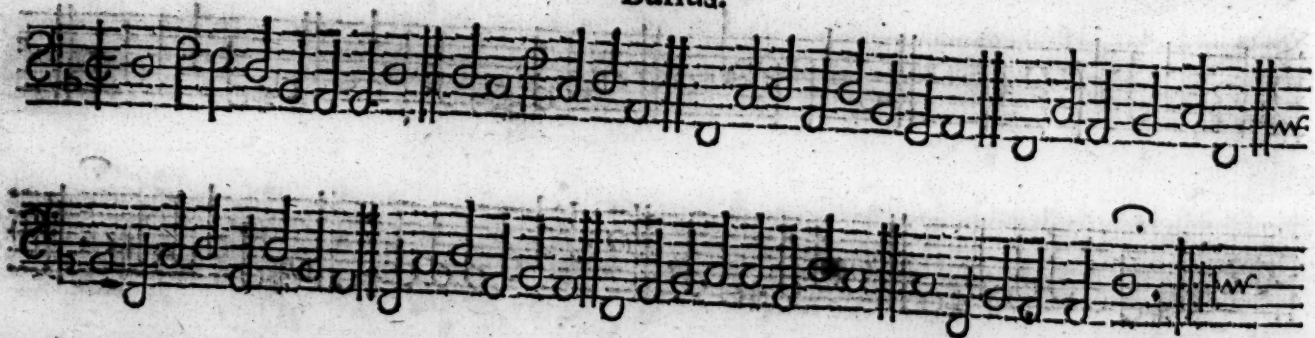
Contratenor.



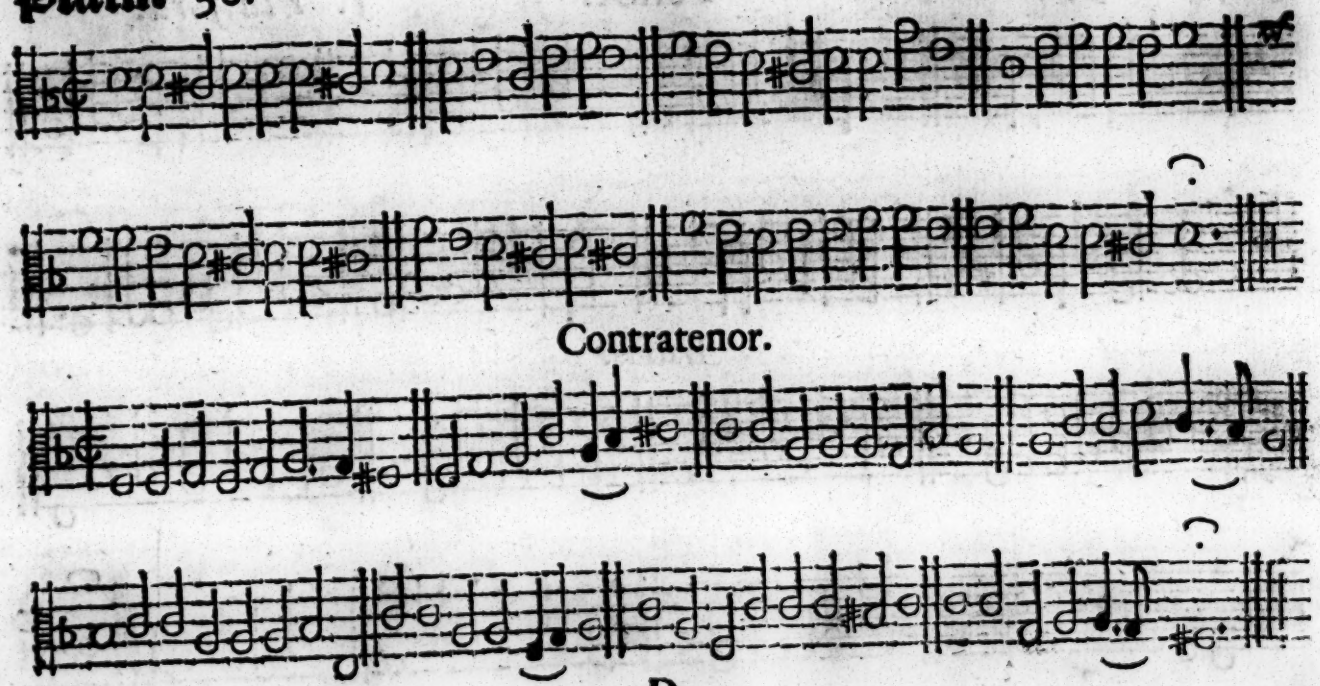
Psalm 30. **Tenor.** *J. Playford.*



Bassus.



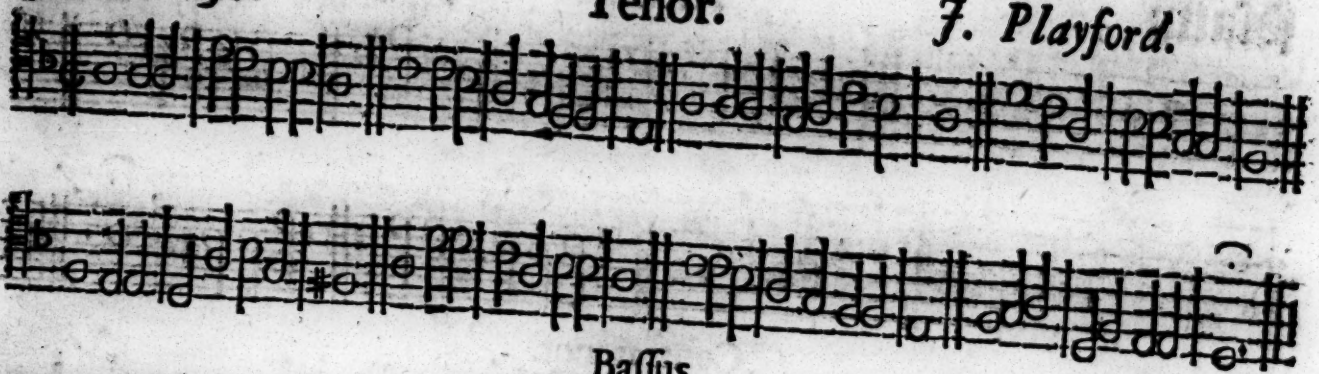
Psalm 30. Altus. *J. Playford.*



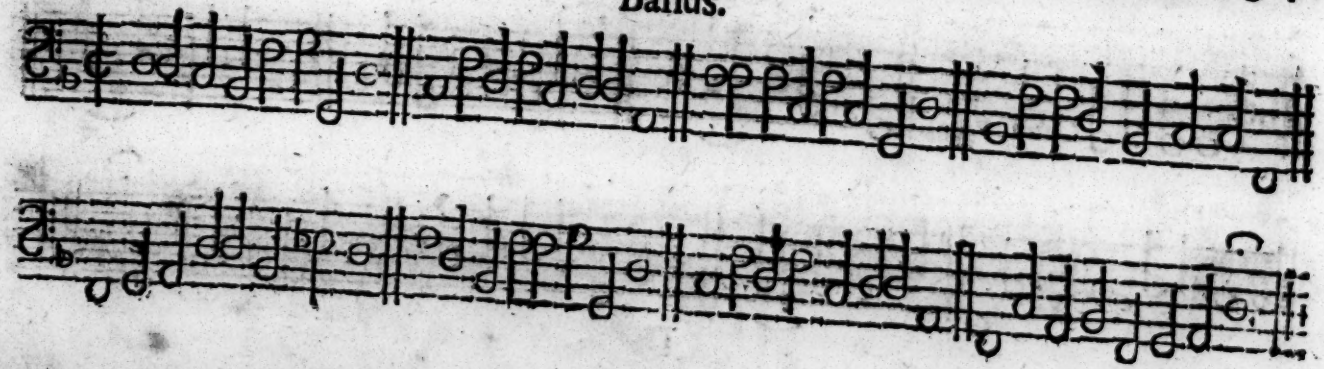
Psalm 51.

Tenor.

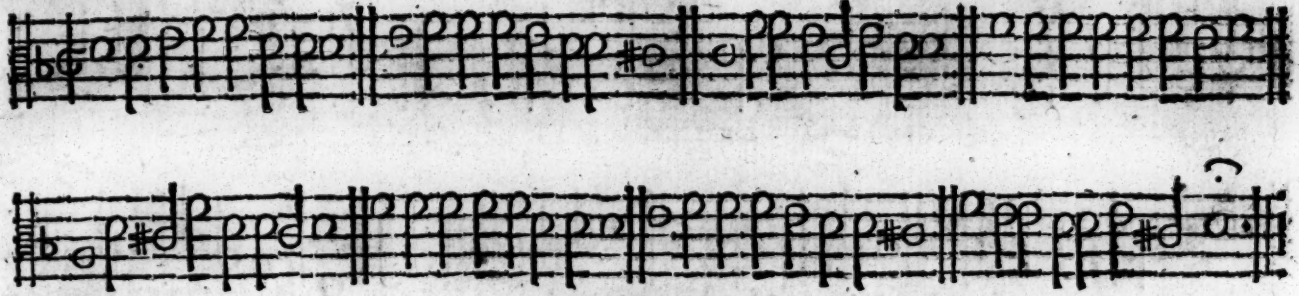
J. Playford.



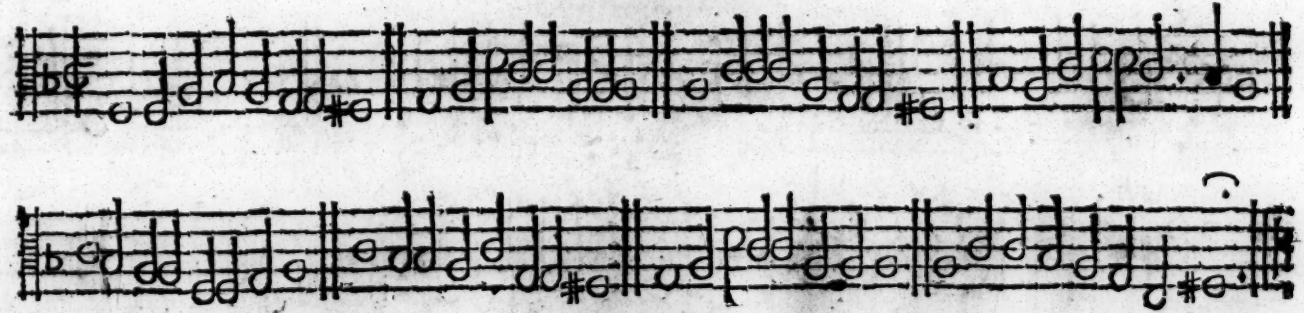
Bassus.



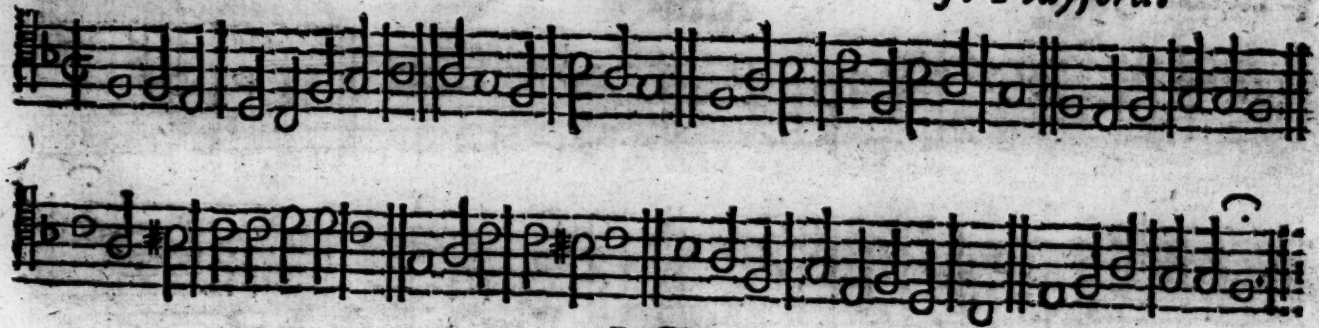
Psalm 51. **Altus.** ***J. Playford.***



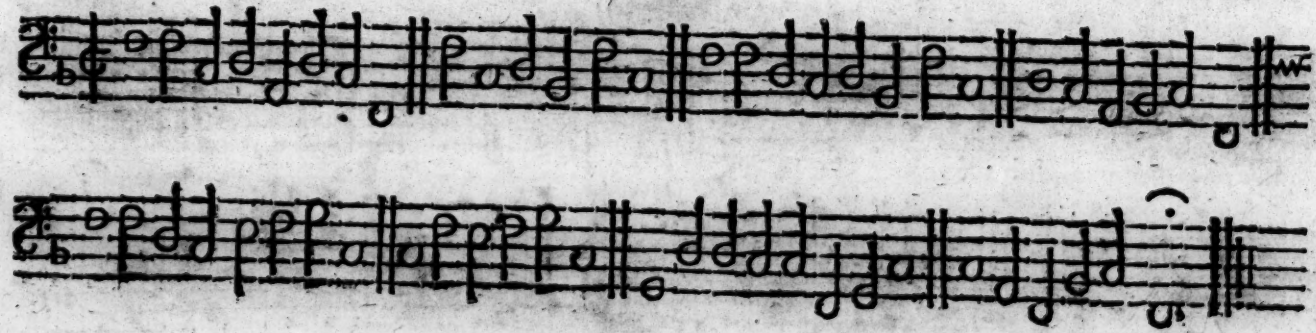
Contratenor.



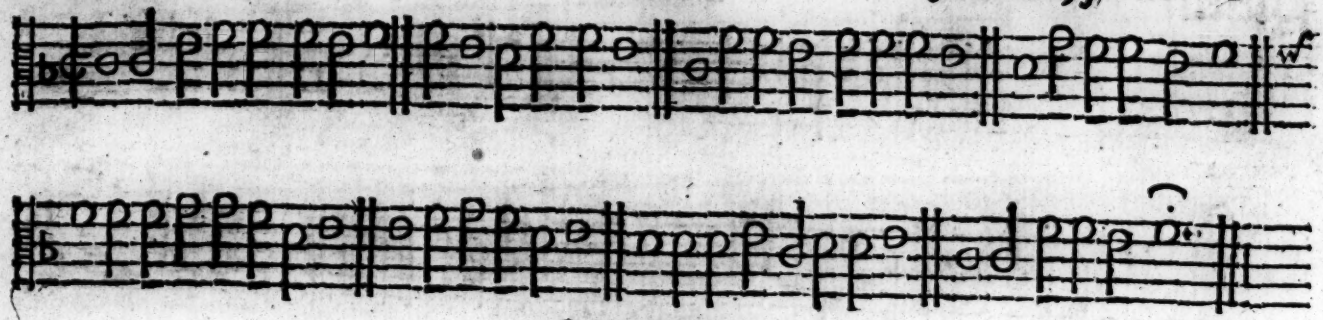
Psalm 68. Tenor. *J. Playford.*



Bassus.

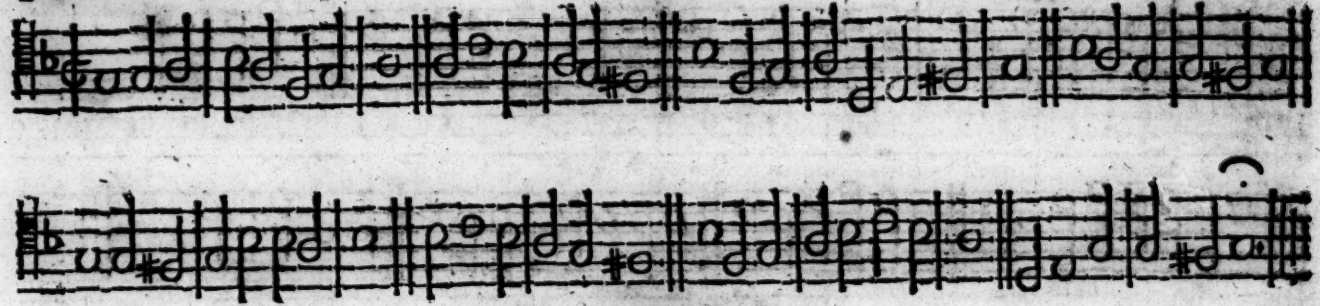


Psalm 68. Altus. *J. Playford.*

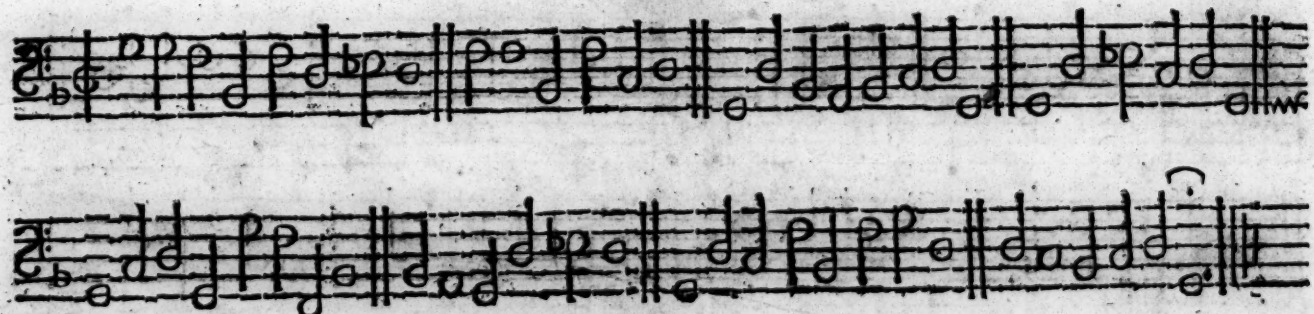


Contratenor.

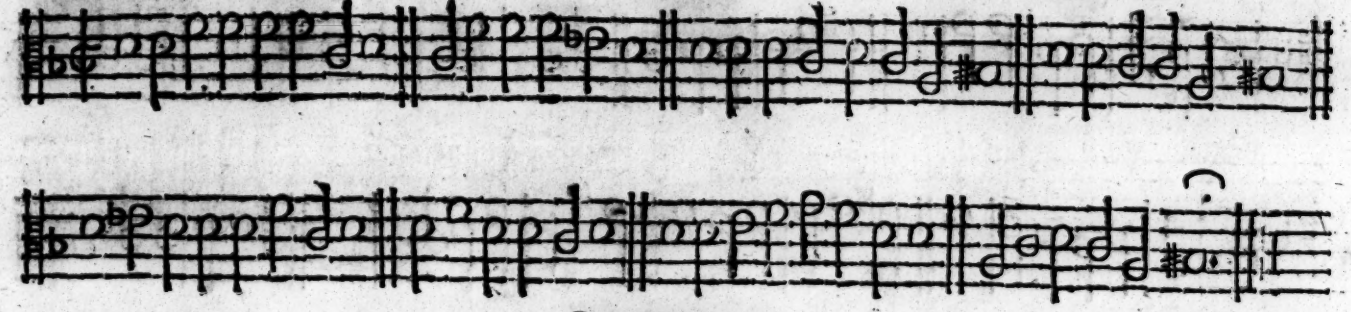
Psalm 71. Tenor. *J. Playford.*



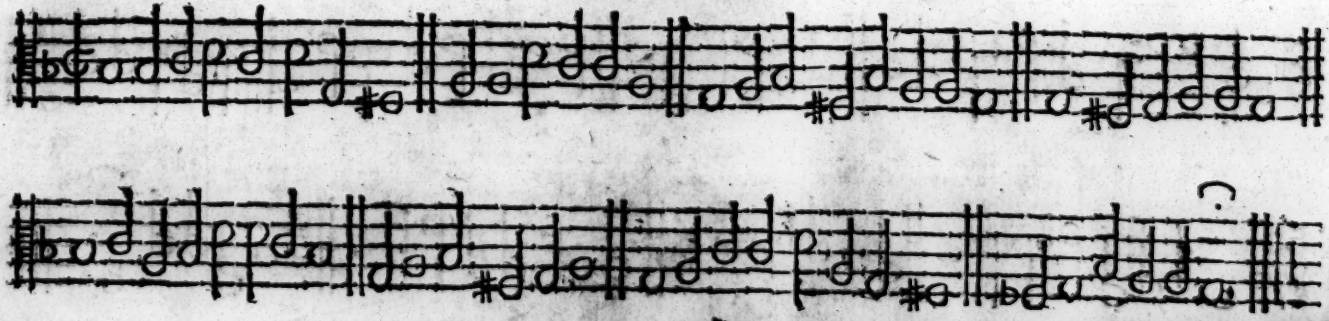
Bassus.



Psalm 71. **Altus.** *J. Playford.*

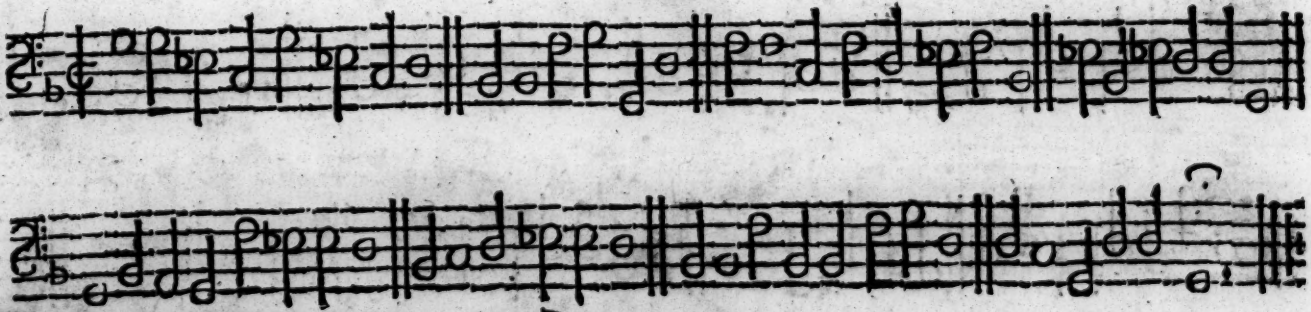


Contratenor.



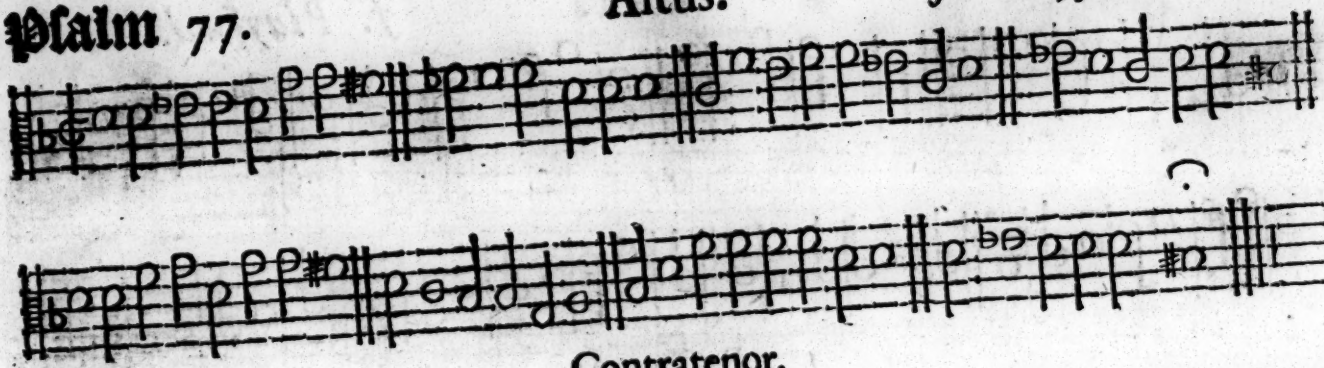
Psalm 77. Tenor. *J. Playford.*

Bassus.

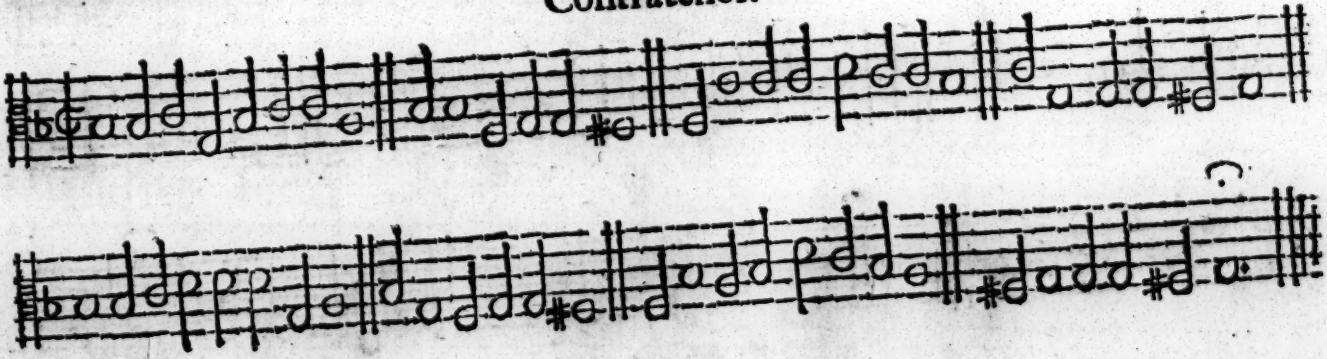


Altus. *J. Playford.*

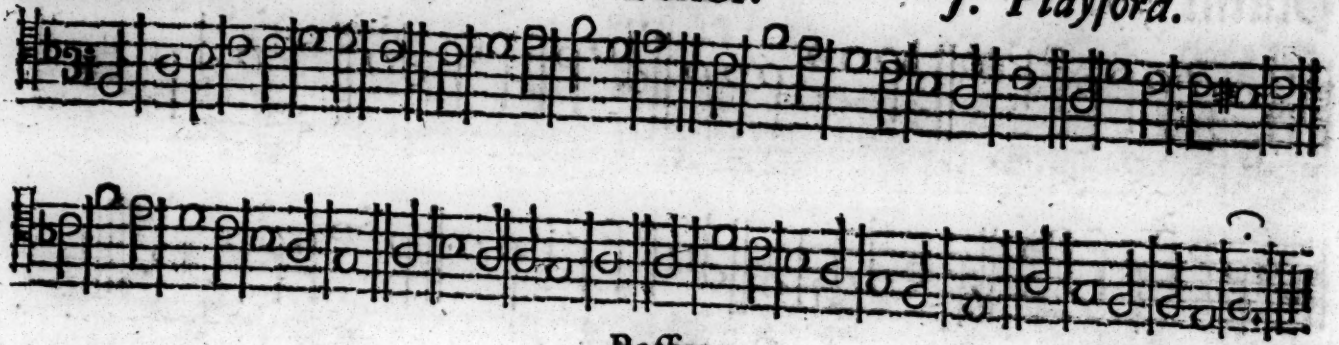
Psalm 77.



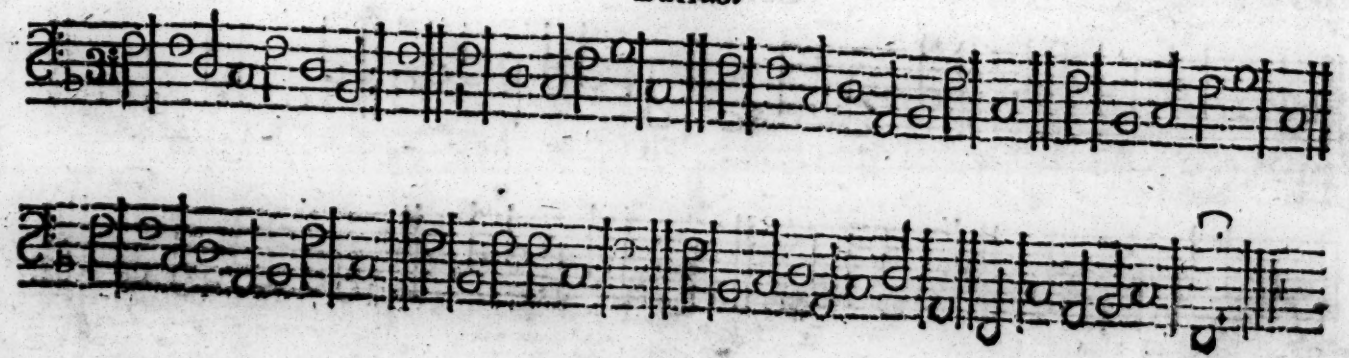
Contratenor.



Psalm 81. **Tenor.** *J. Playford.*

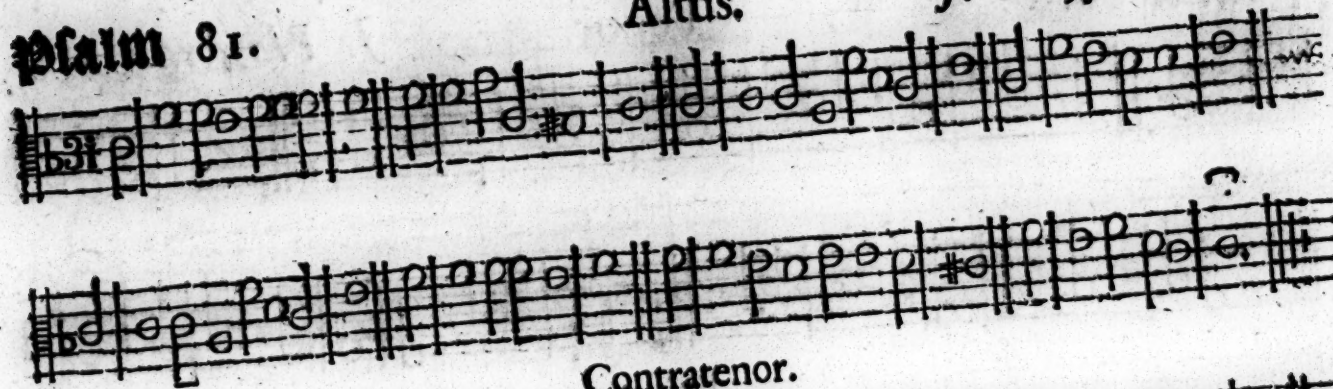


Bassus.

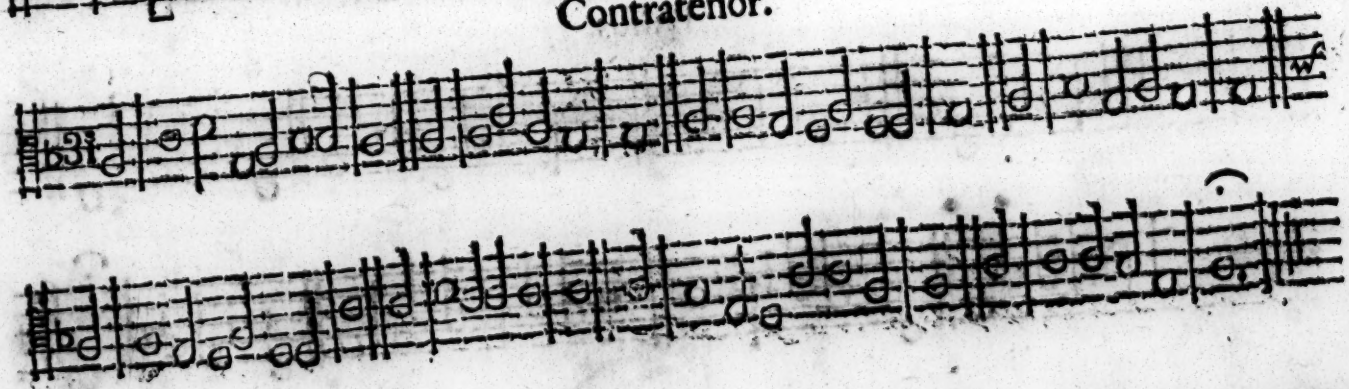


Altus. *J. Playford.*

Psalm 81.



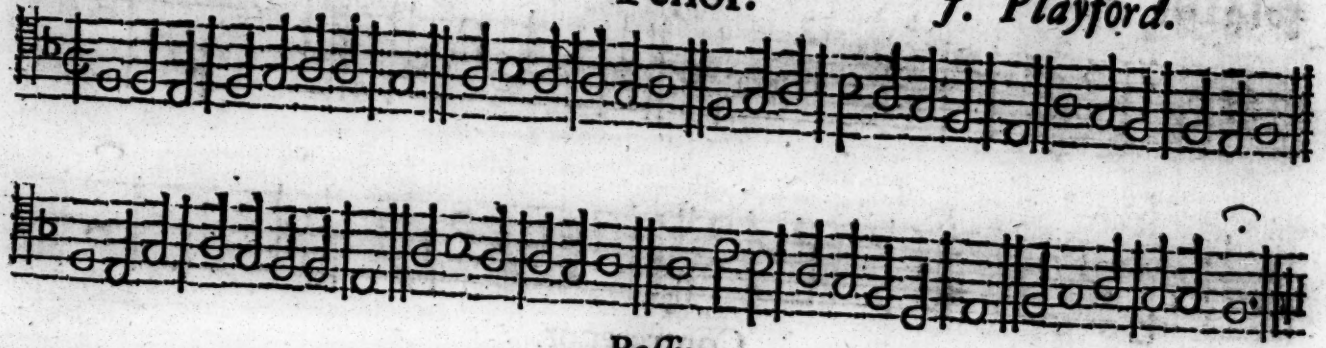
Contratenor.



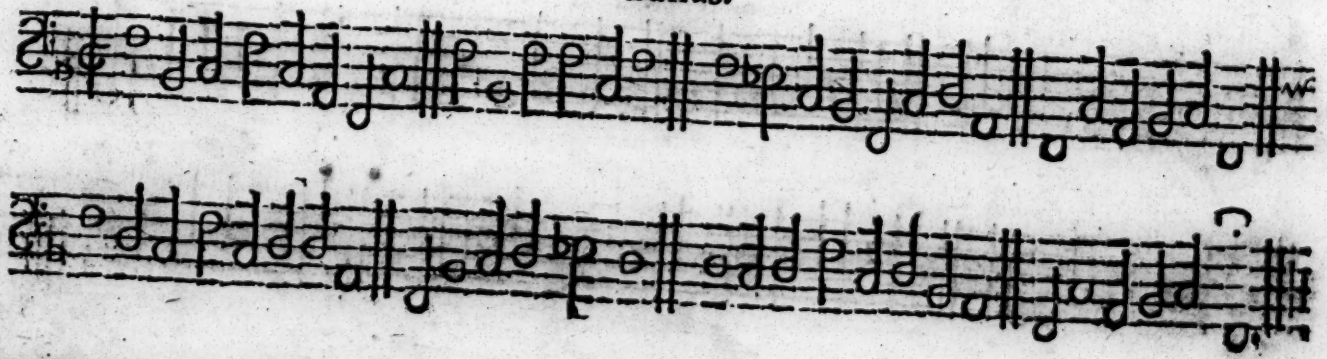
Psalm 86.

Tenor.

J. Playford.

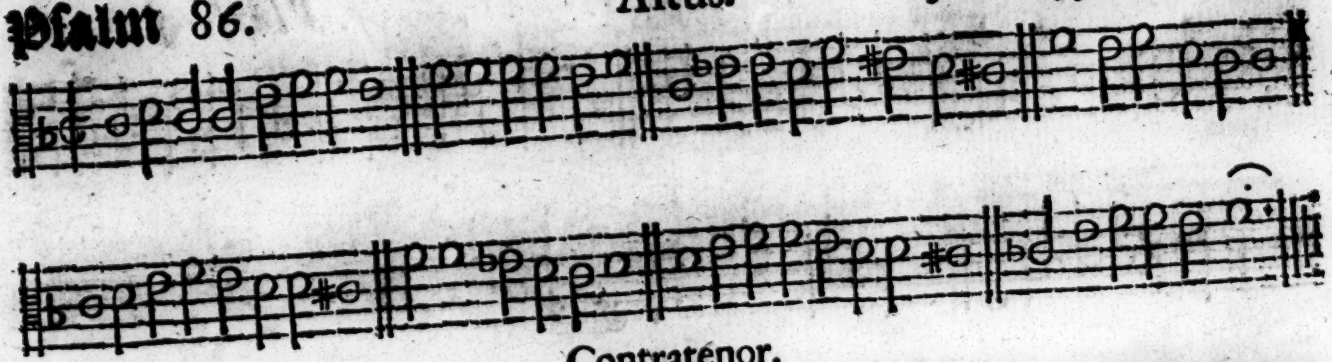


Bassus.

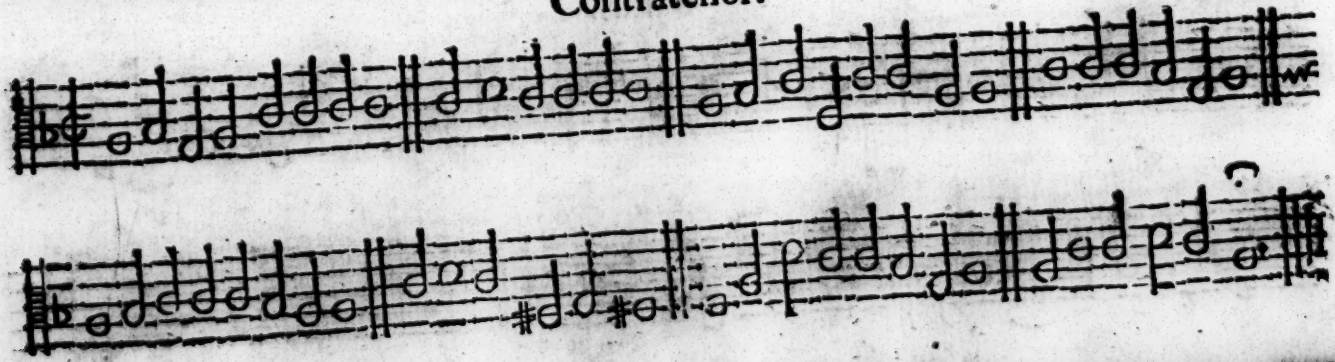


Altus. *J. Playford.*

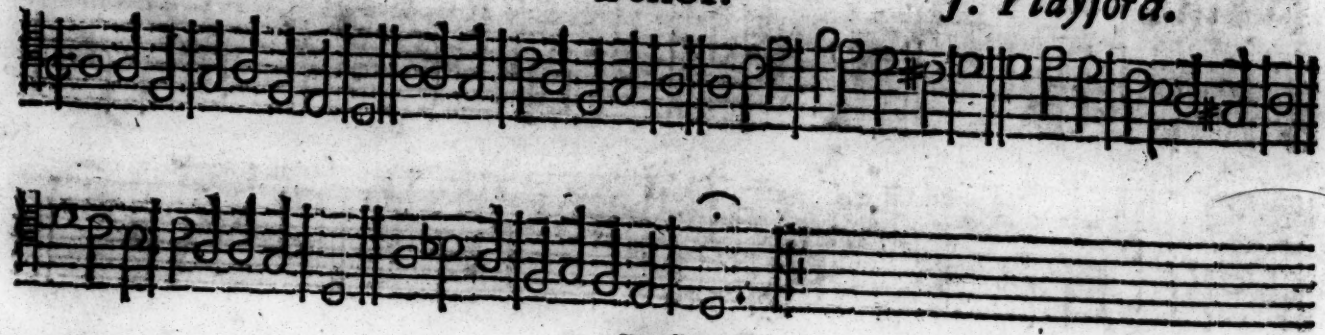
Psalm 86.



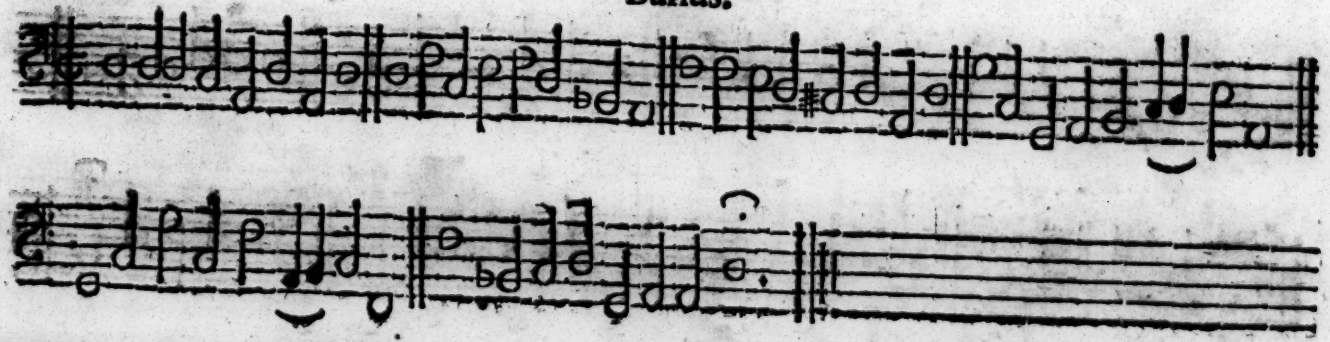
Contratenor.



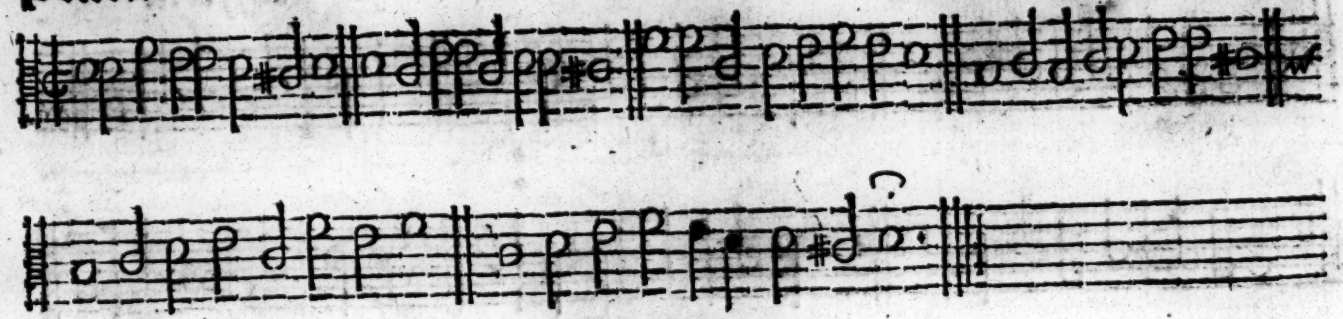
Psalm 112. **Tenor.** *J. Playford.*



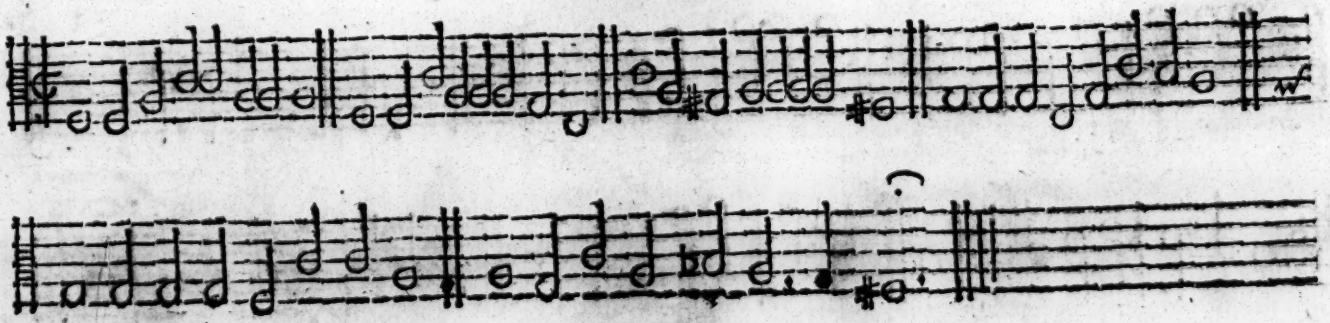
Bassus.



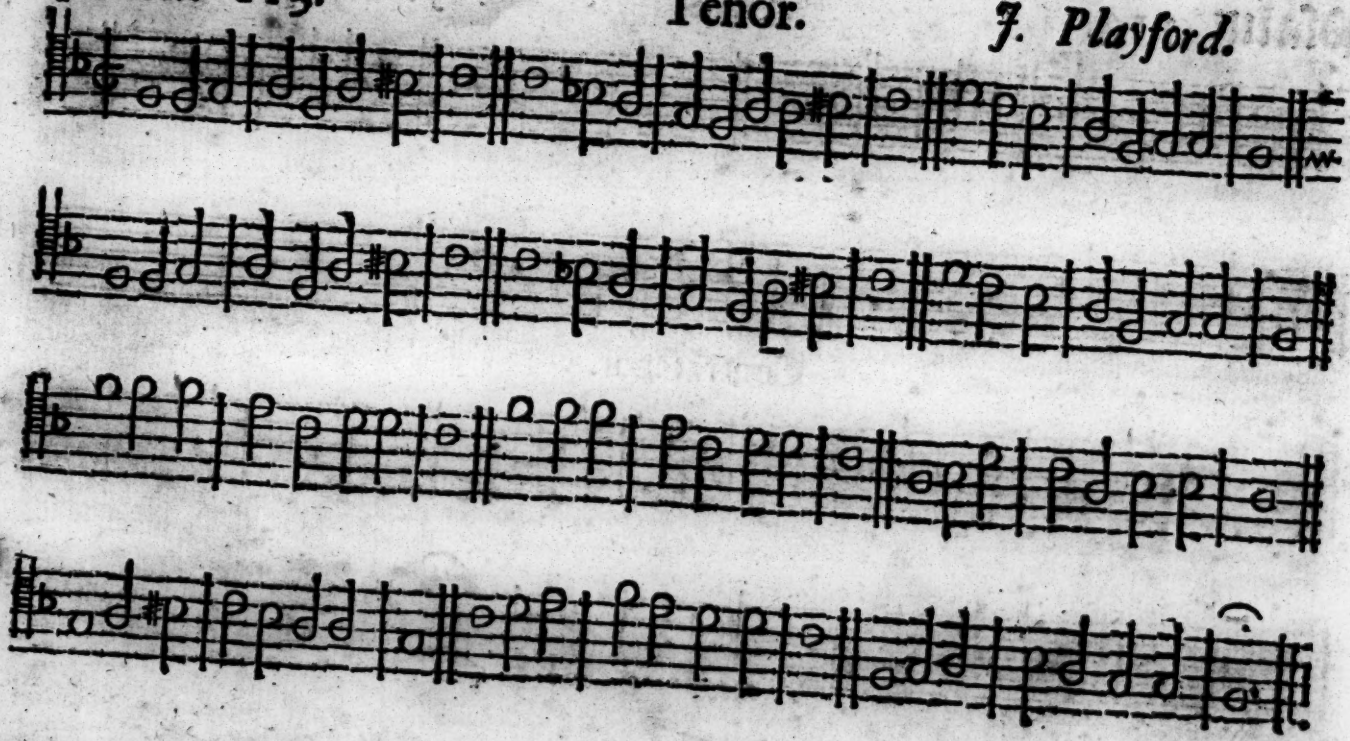
Psalm 112. Altus. *J. Playford.*



Contratenor.

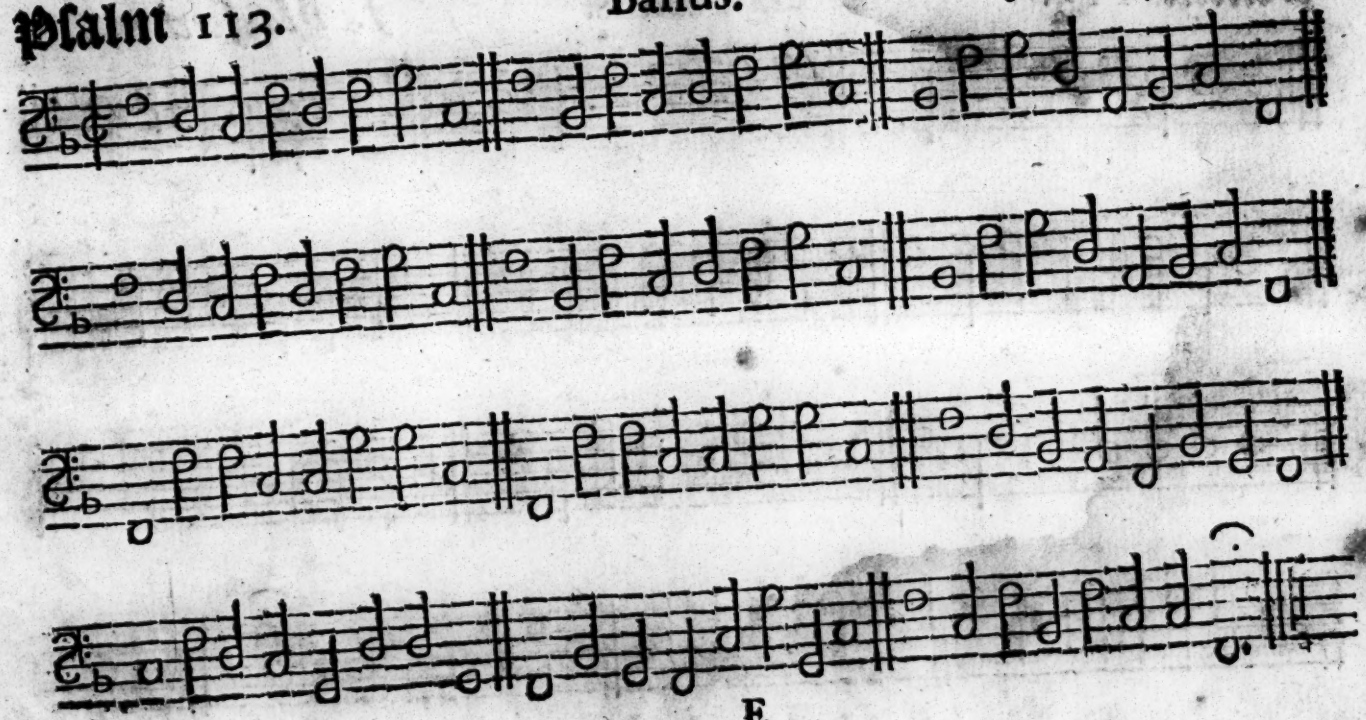


Psalm 113. Tenor. *J. Playford.*

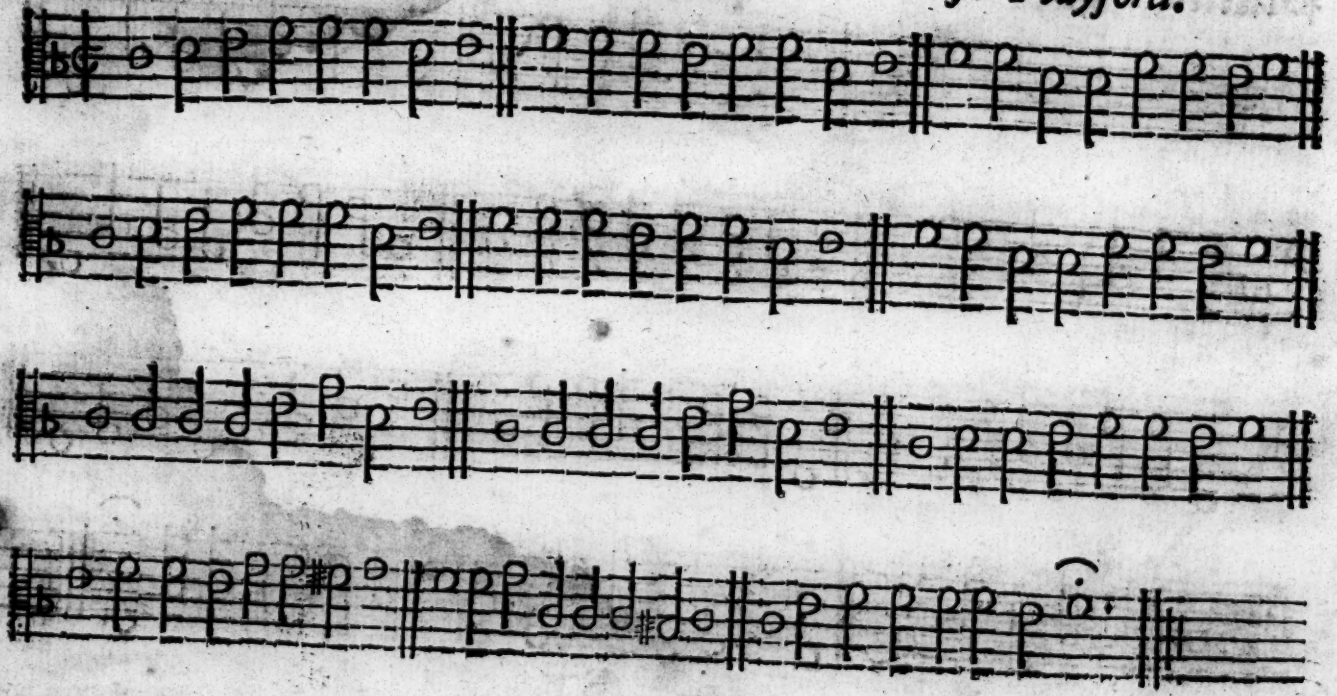


Bassus. *J. Playford.*

Plain 113.



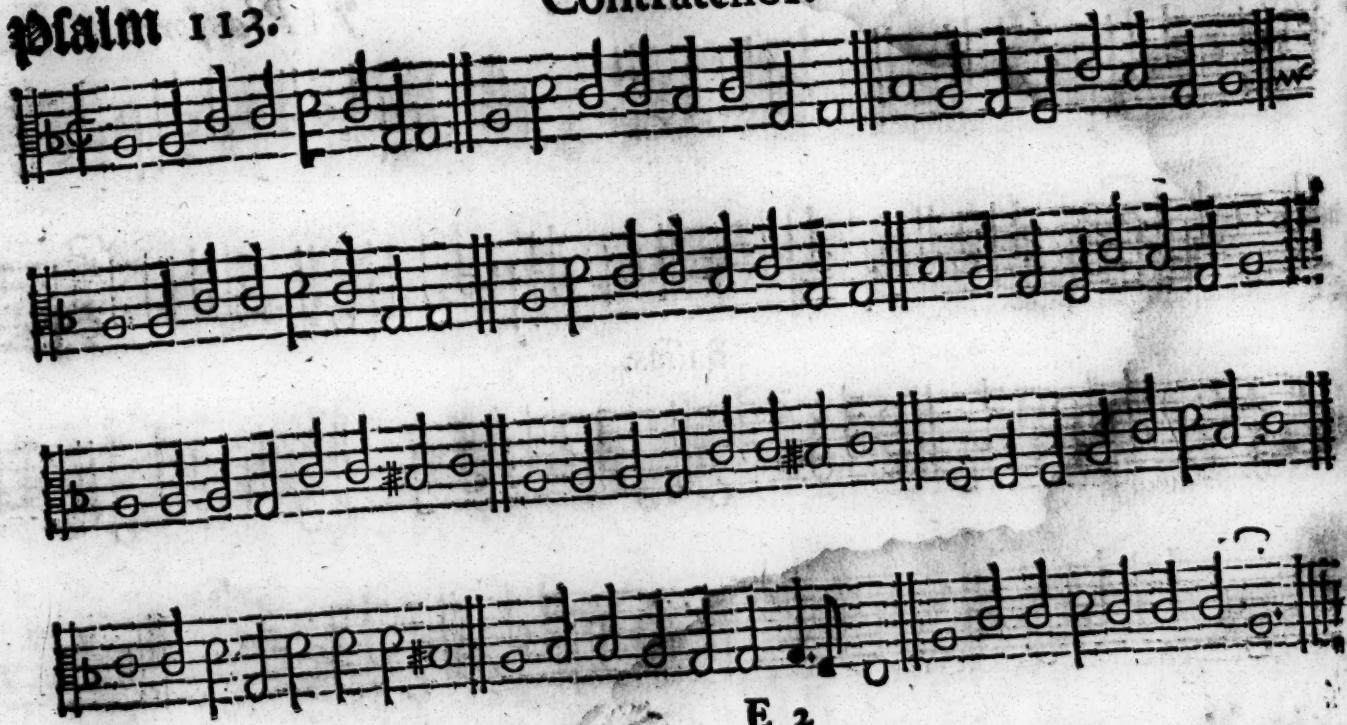
Psalm 113. Altus. *J. Playford.*



Contratenor.

J. Playford.

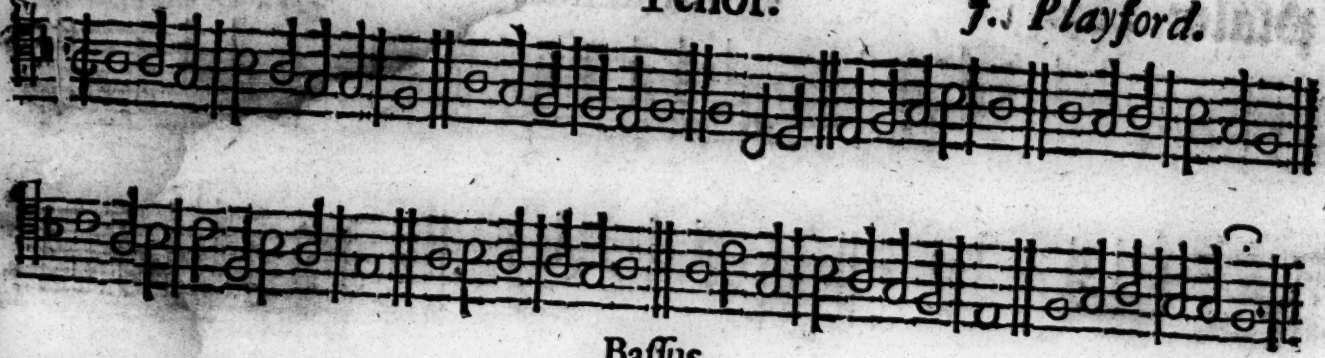
Psalm 113.



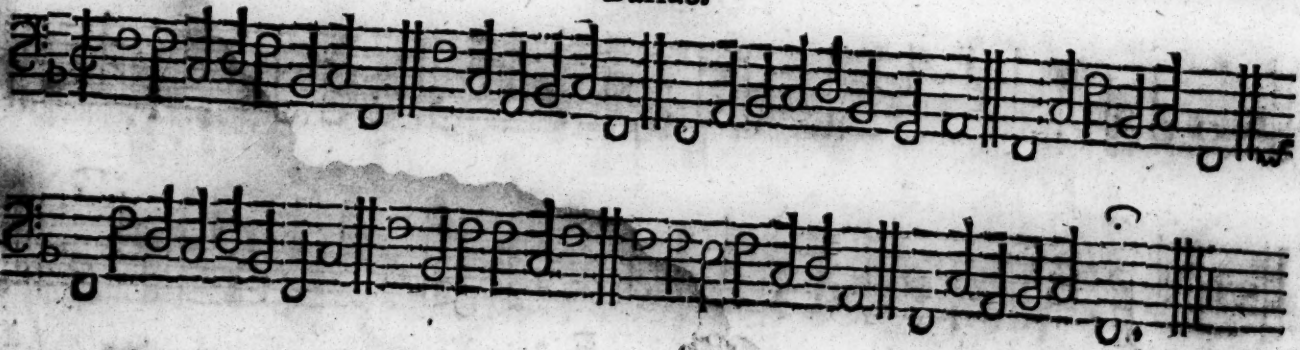
Psalm 116.

Tenor.

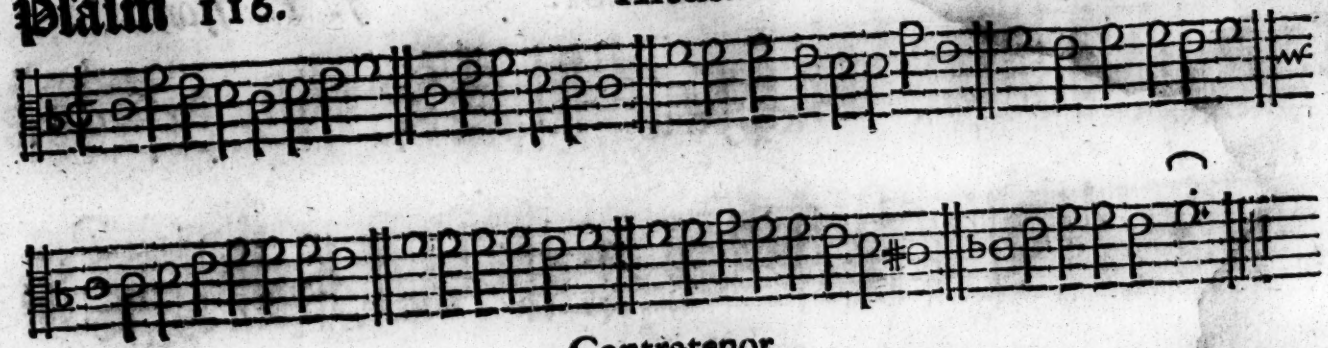
J. Playford.



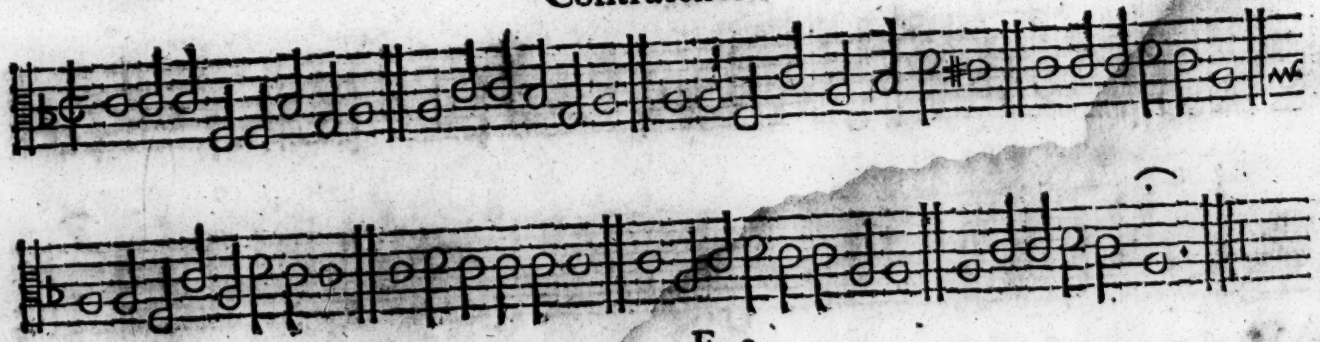
Bassus.



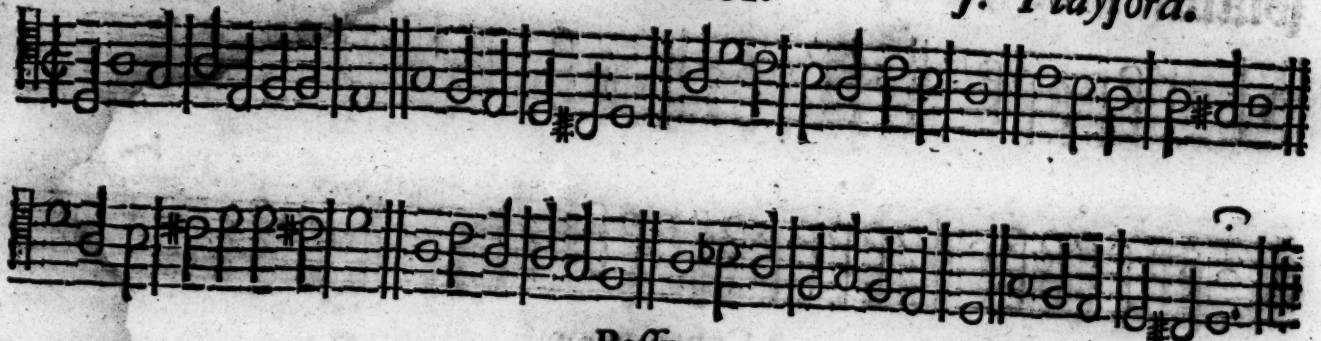
Psalm 116. Altus. *J. Playford.*



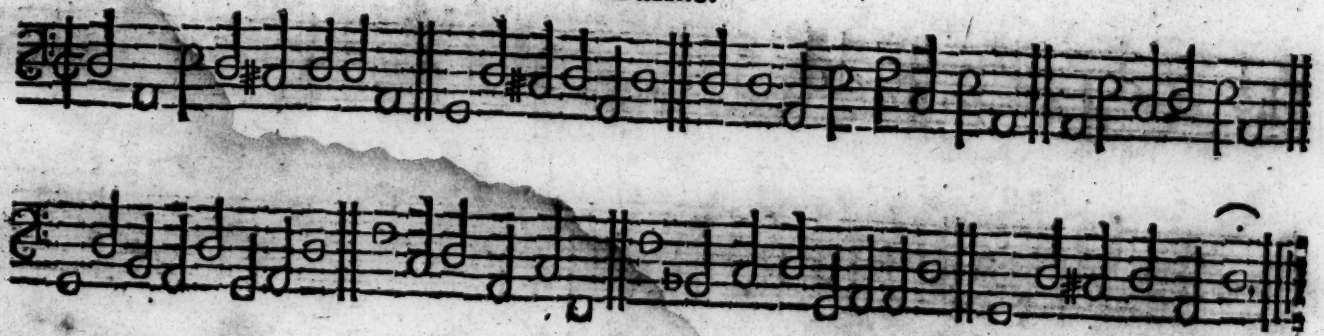
Contratenor.



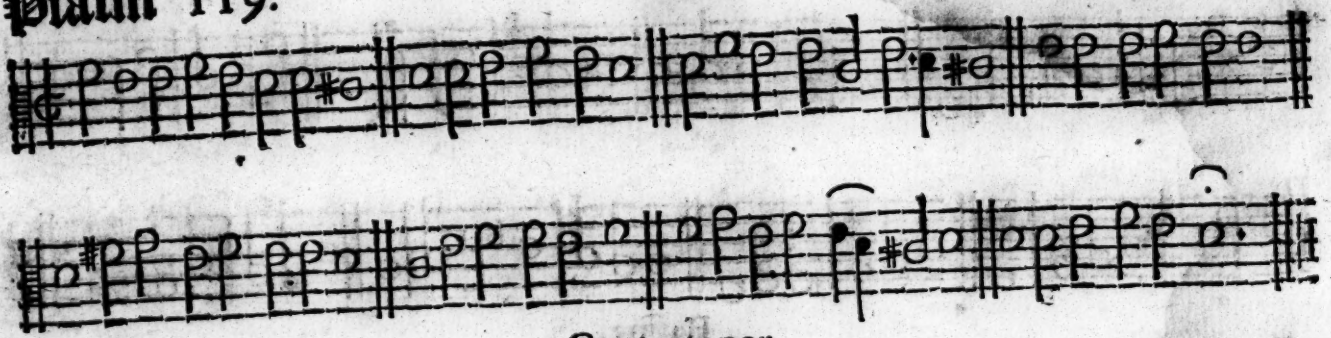
Psalm 119. Tenor. *J. Playford.*



Bassus.



Psalm 119. Altus. *J. Playford.*



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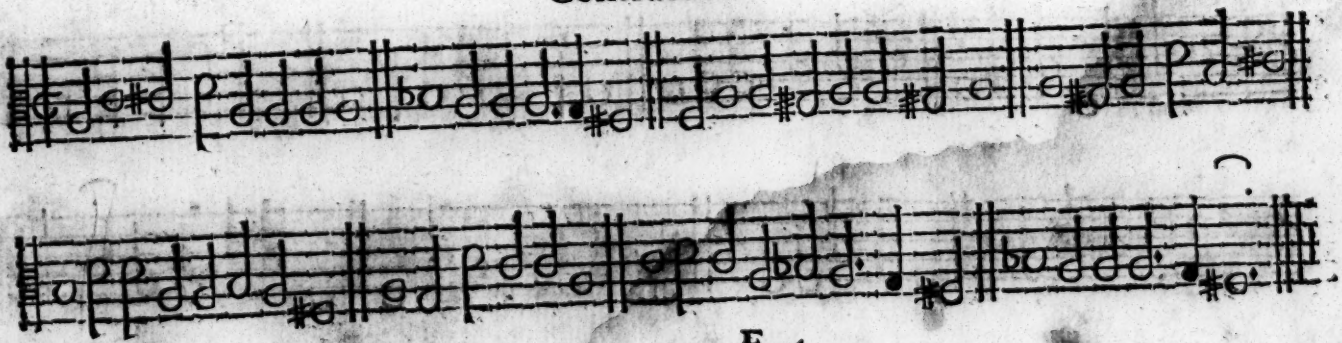
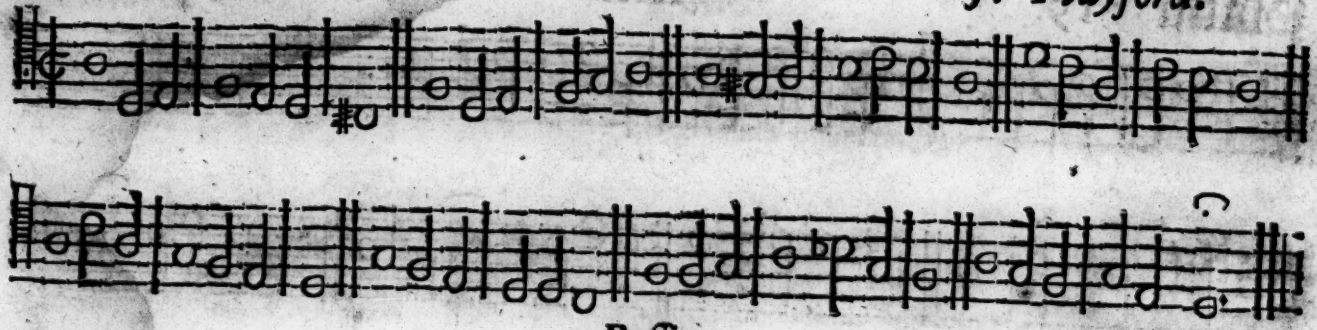
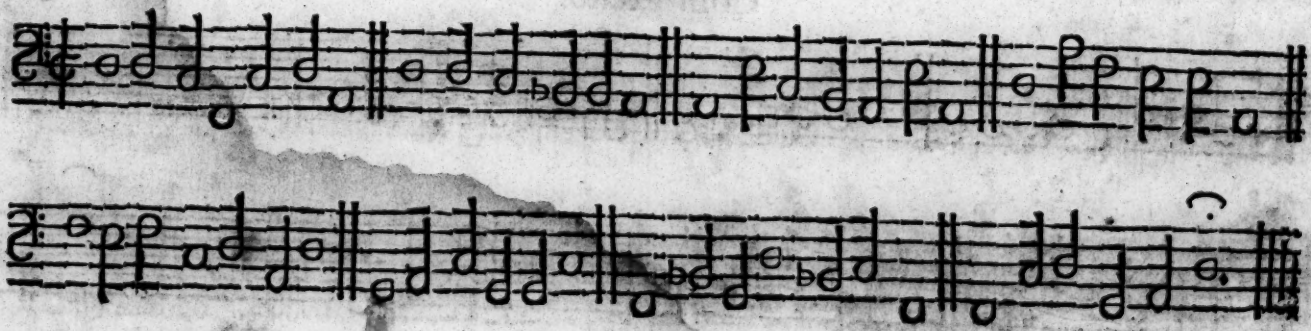


Psalm 130. Tenor. *J. Playford.*

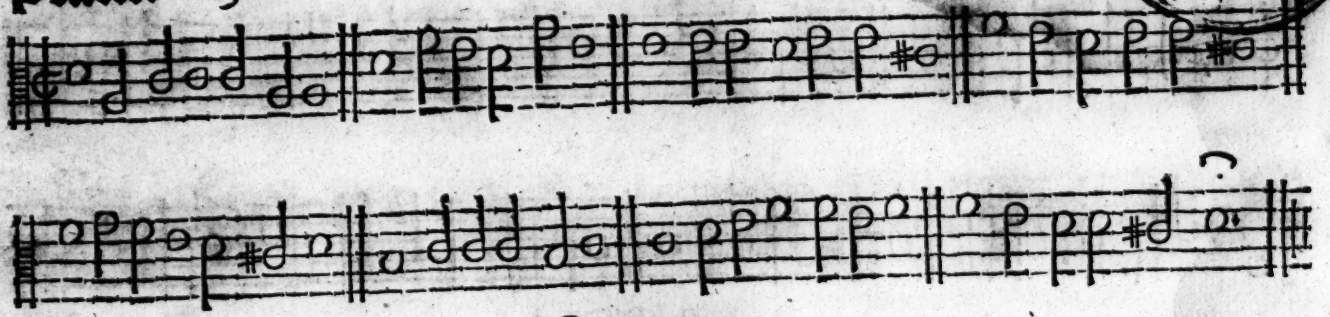


Bassus.



DURHAM

Psalm 130. Altus. *J. Playford.*



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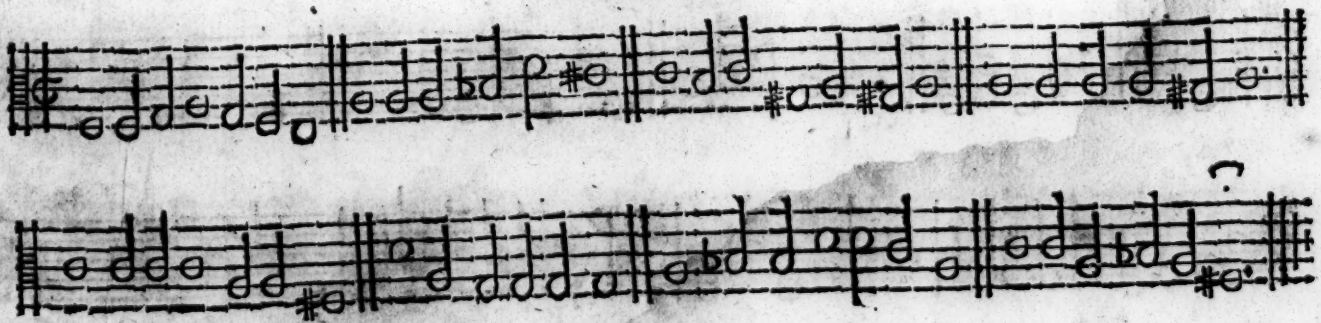
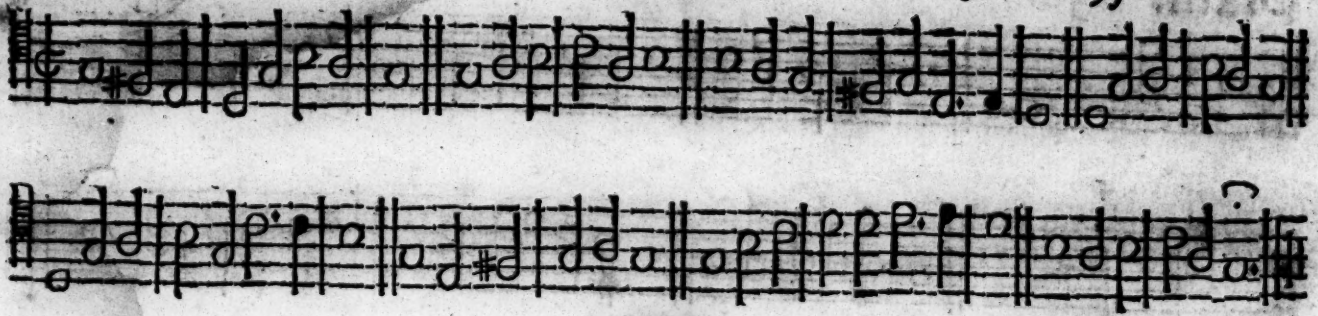
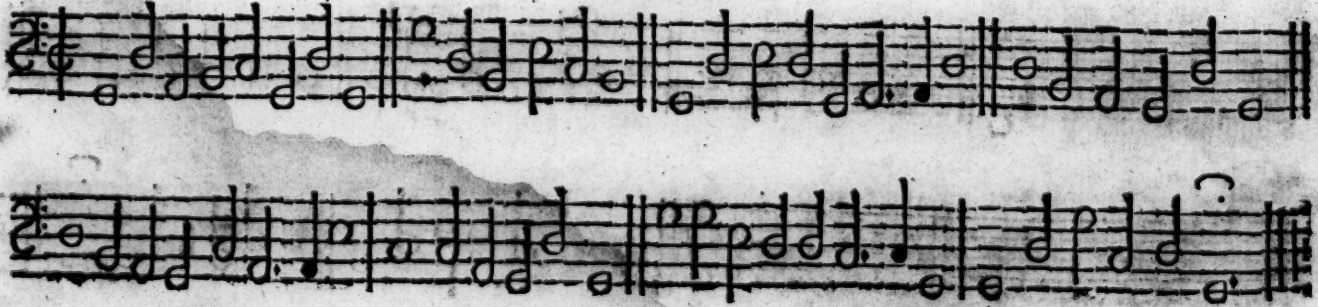


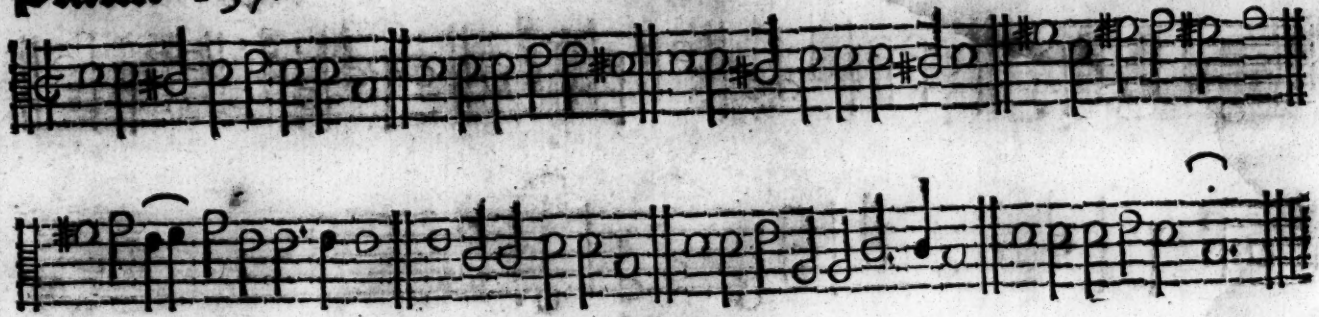
Psalm 137. Tenor. *J. Playford.*



Bassus.



Psalm 137. **Altus.** *J. Playford.*



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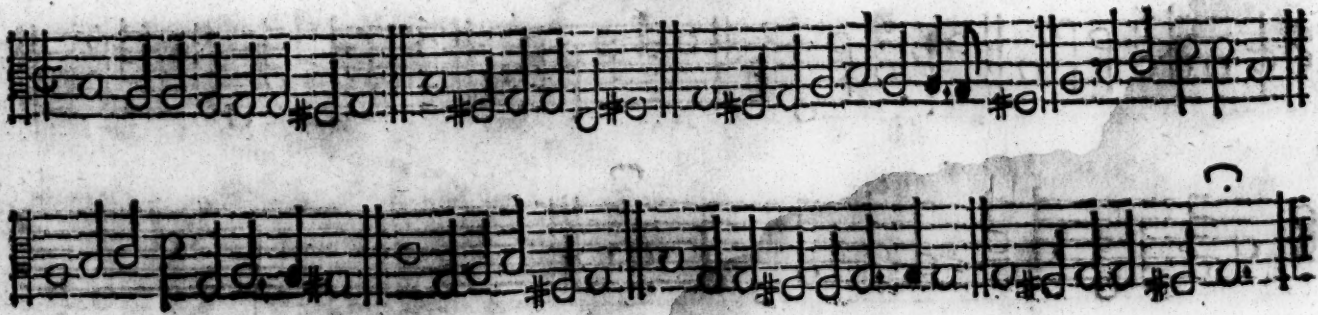
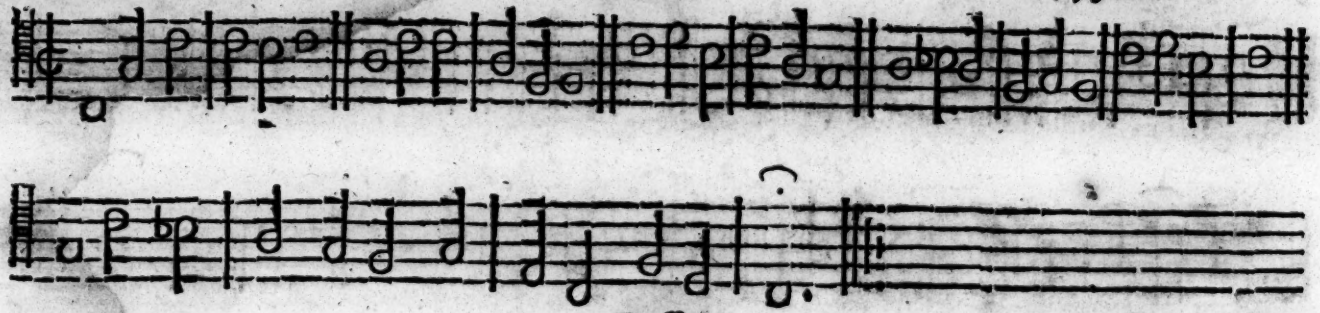
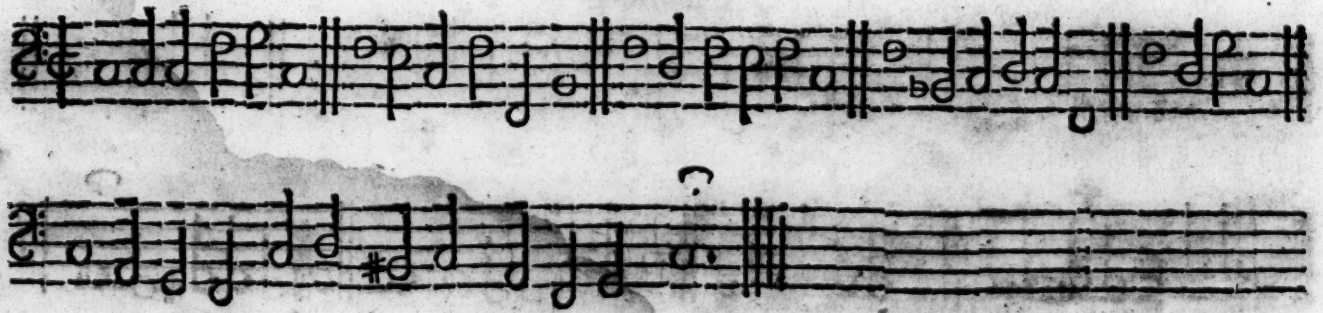


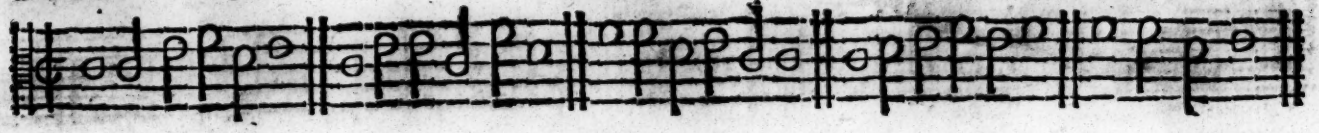
Psalm 148. Tenor. *J. Playford*

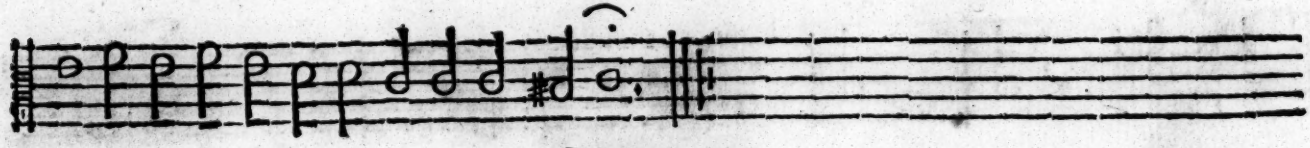


Bassus.



Psalm 148. **Altus.** ***J. Playford.***





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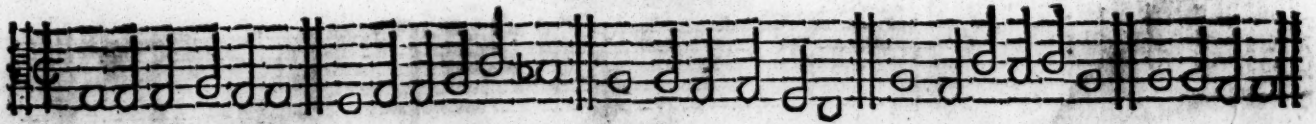
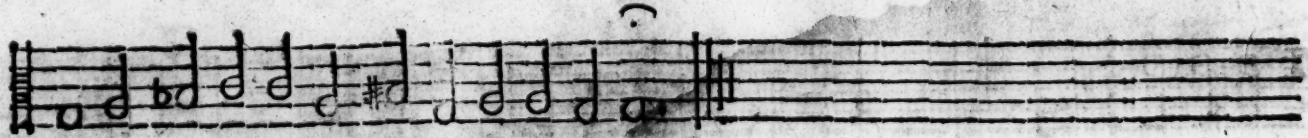
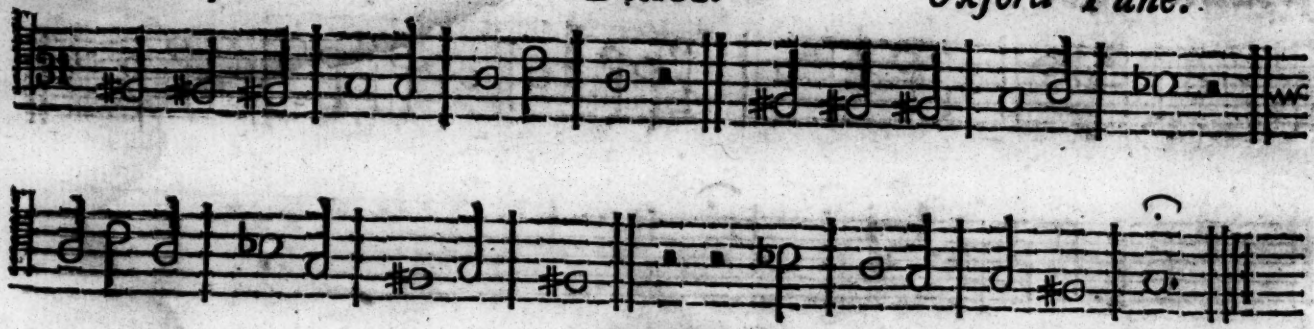
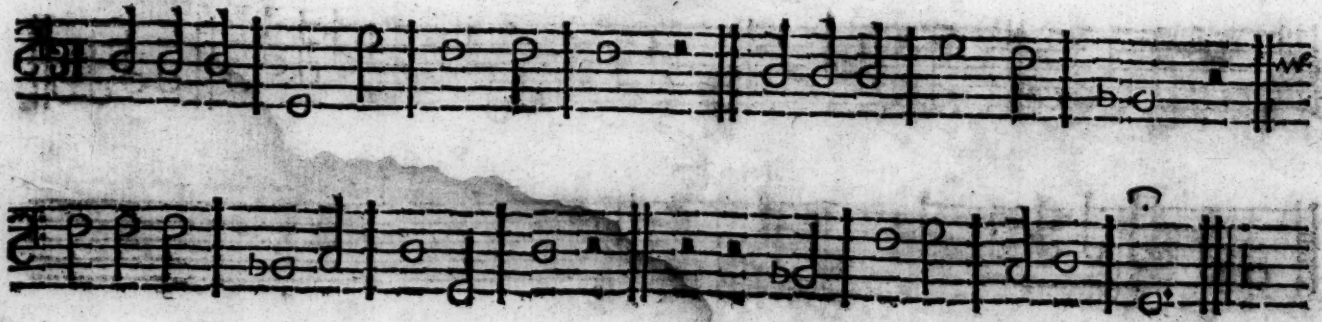




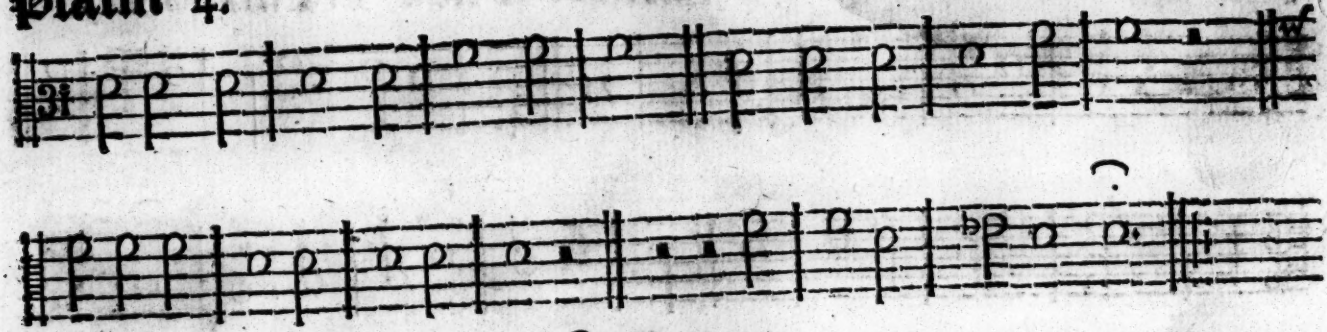
Psalm 4. Tenor. *Oxford Tune.*



Bassus.



Psalm 4. Altus. *Oxford Tune:*



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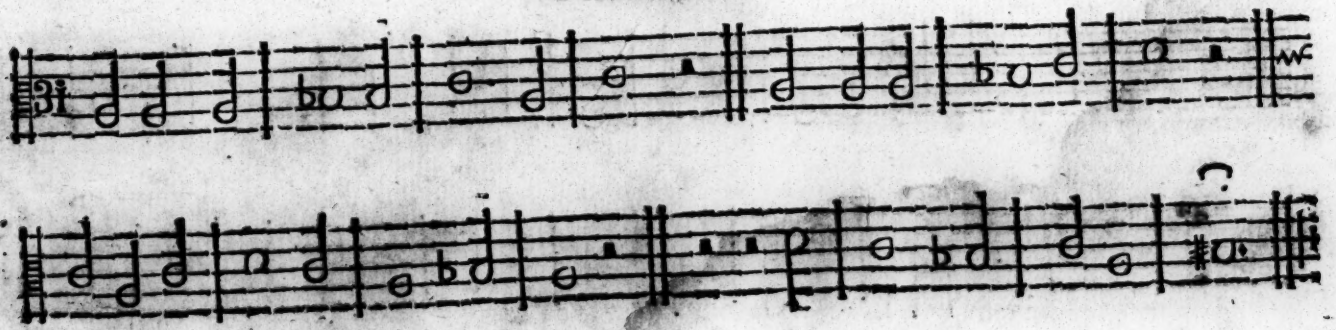
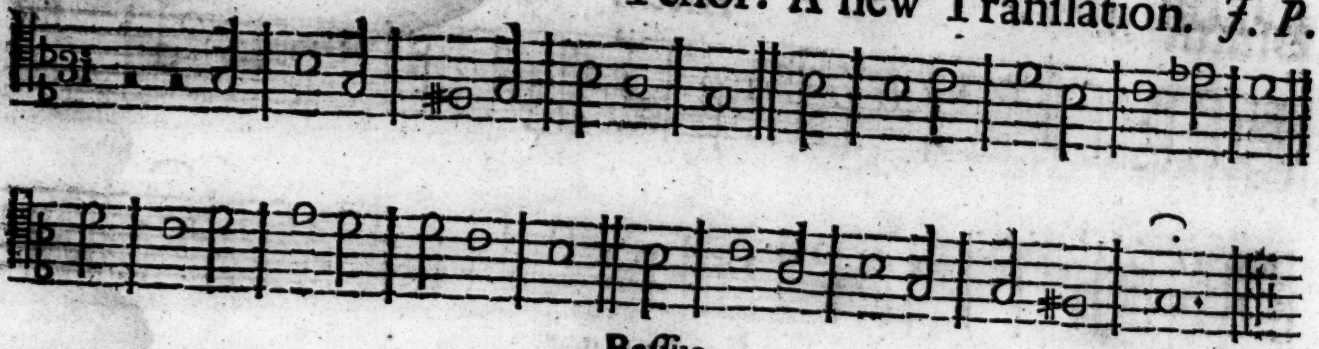
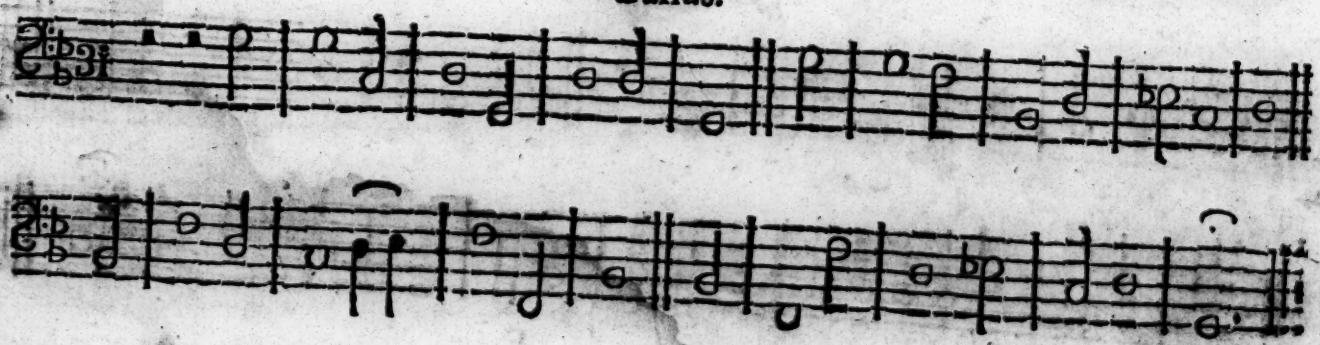


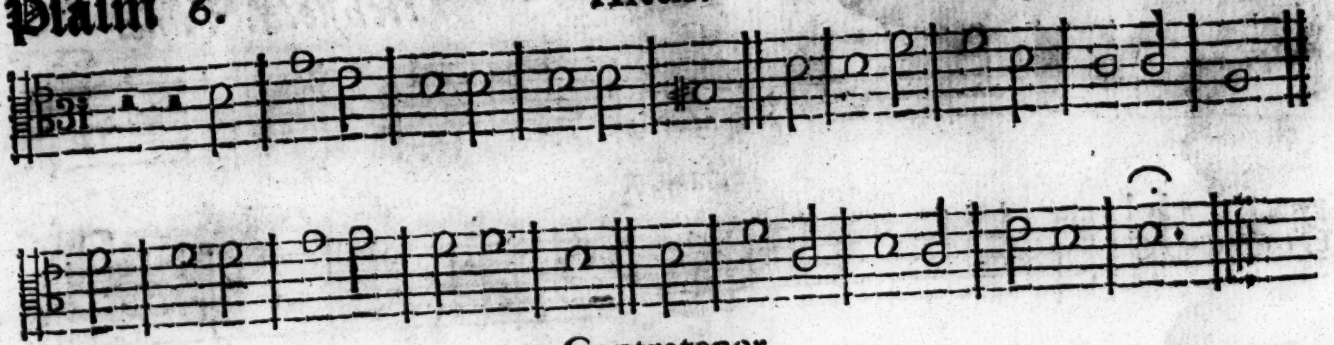
Psalm 6. Tenor. A new Translation. *J. P.*



Bassus.



Psalm 6. Altus. *A new Translation. J. P.*



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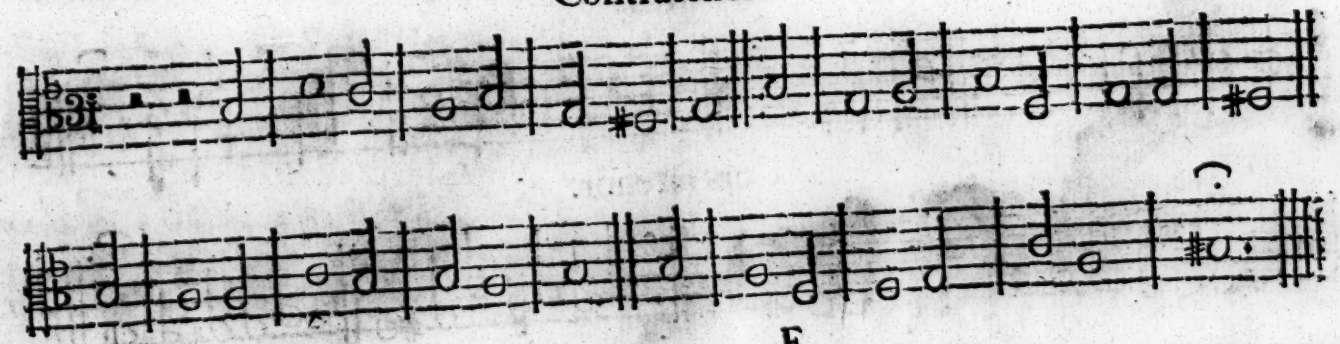
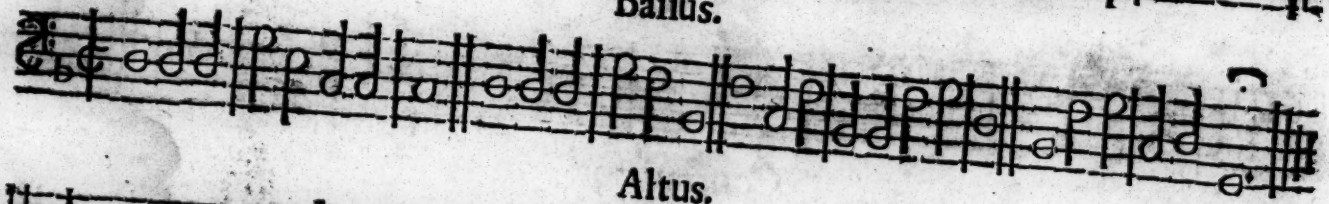


Psalm 8.

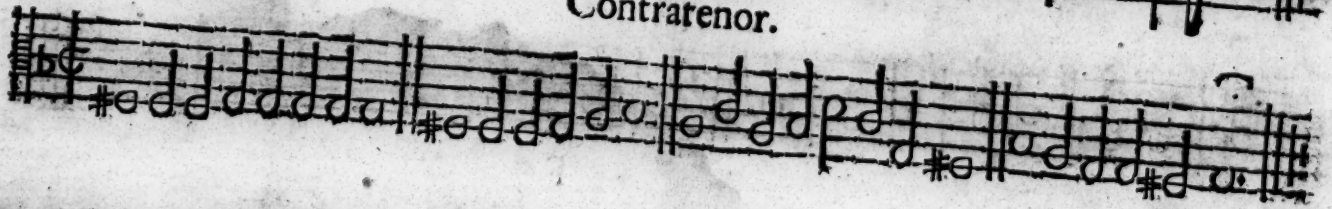
Tenor. *Litchfield. Tune.*

Bassus.

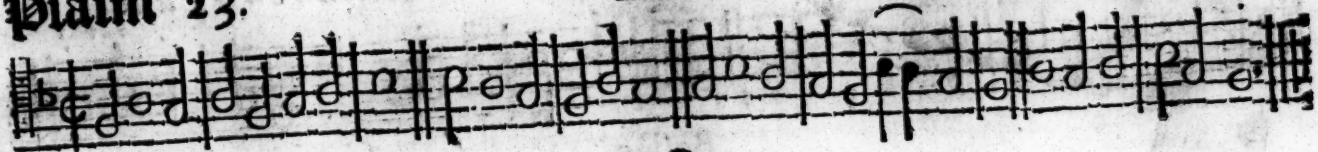


Altus.

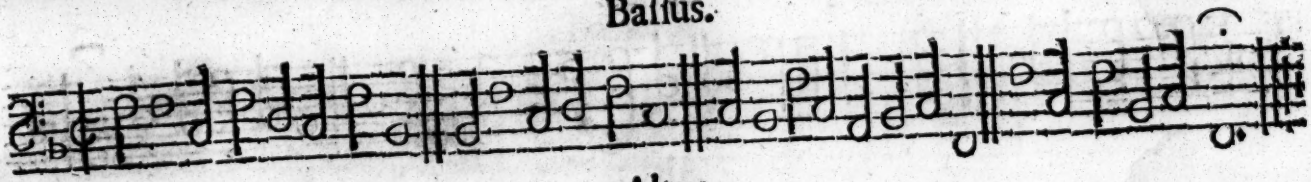
Contratenor.



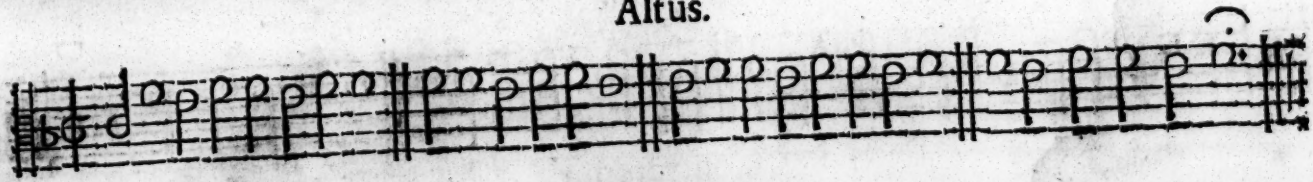
Psalm 23. Tenor. *Canterbury Tune.*



Bassus.



Altus.



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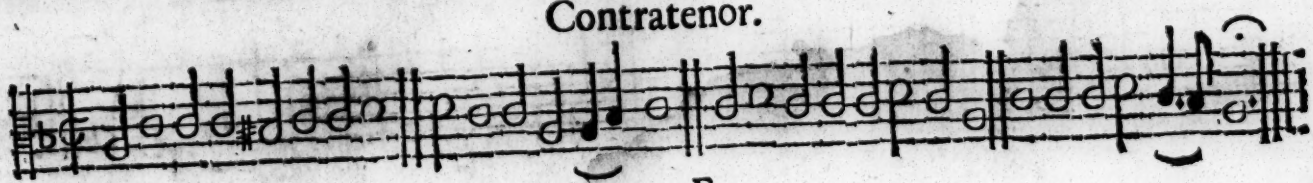
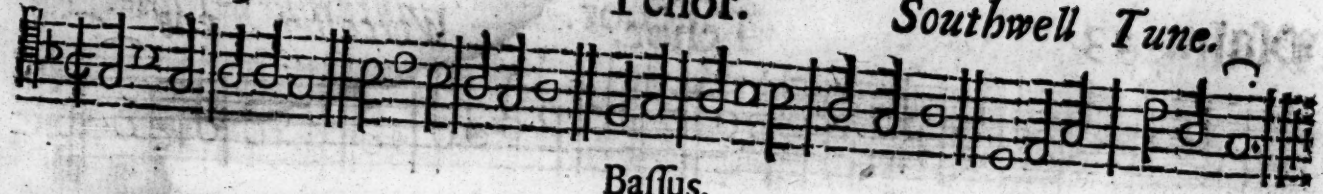
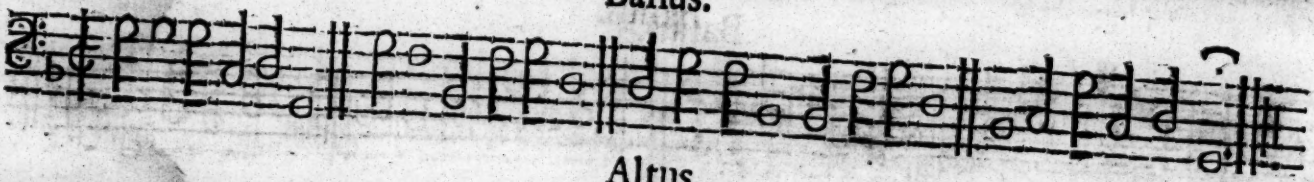


Psalm 25.

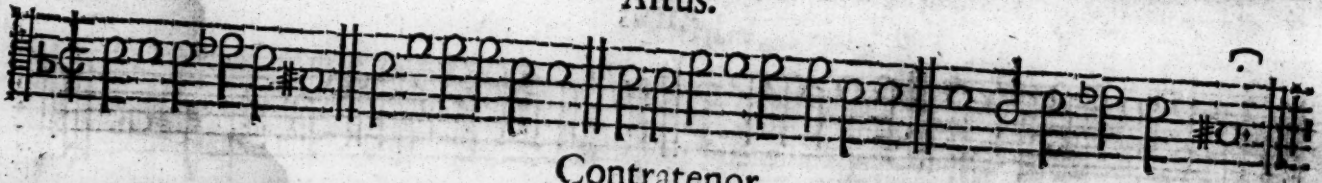
Tenor. *Southwell Tune.*



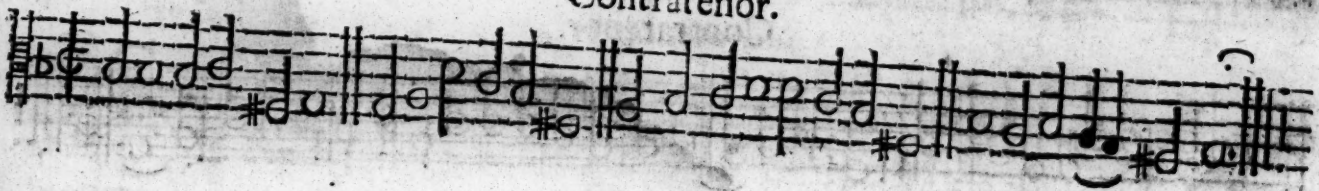
Bassus.



Altus.

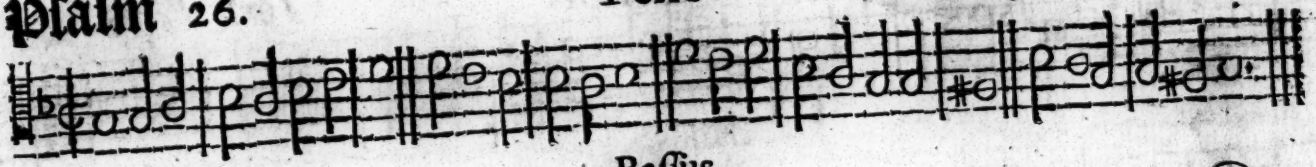


Contratenor.

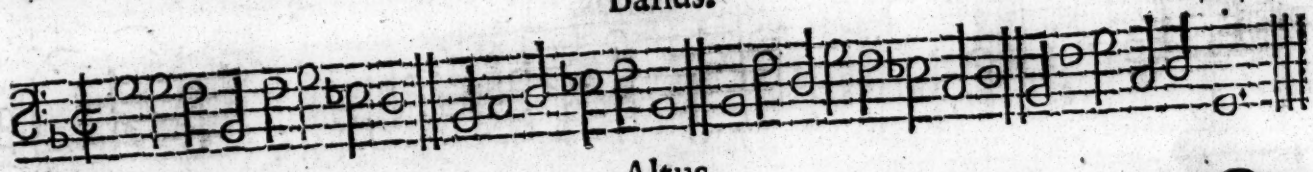


Tenor. *Worceſter Tune.*

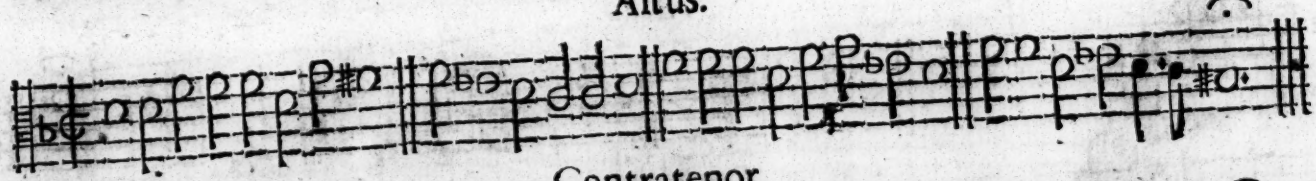
Pſalm 26.



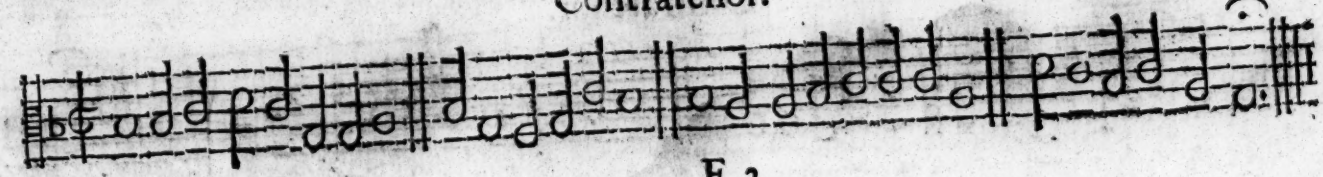
Baſſus.



Altus.



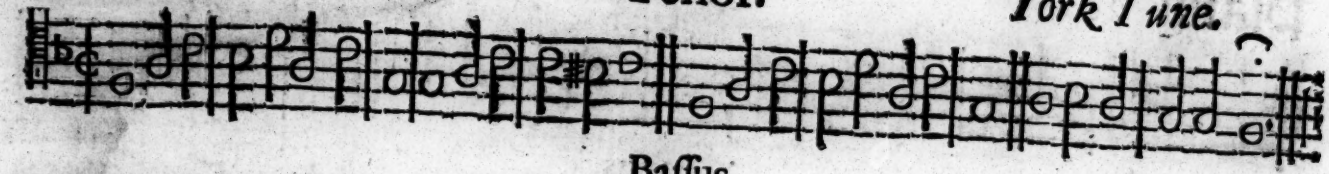
Contratenor.



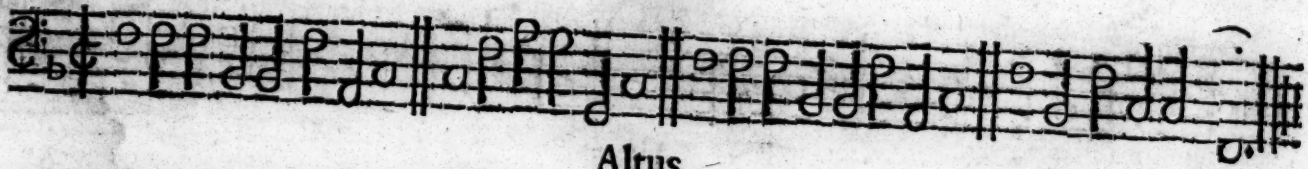
Psalm 43.

Tenor.

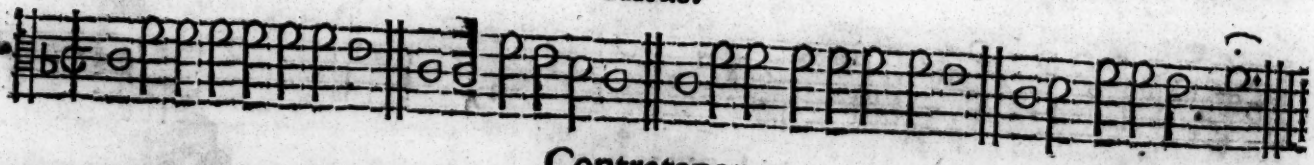
York Tune.



Bassus.



Altus.



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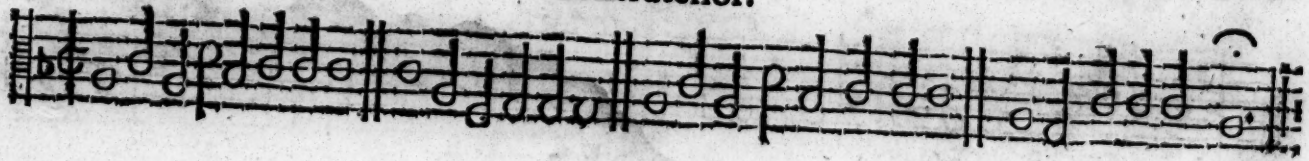
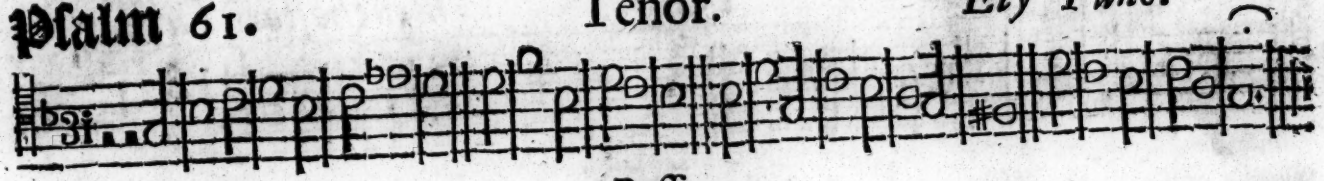
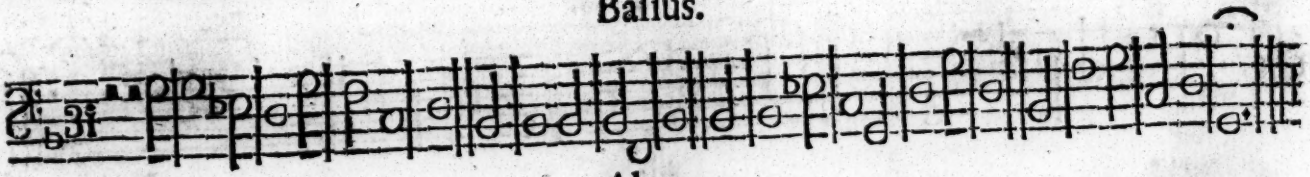


Psalm 61.

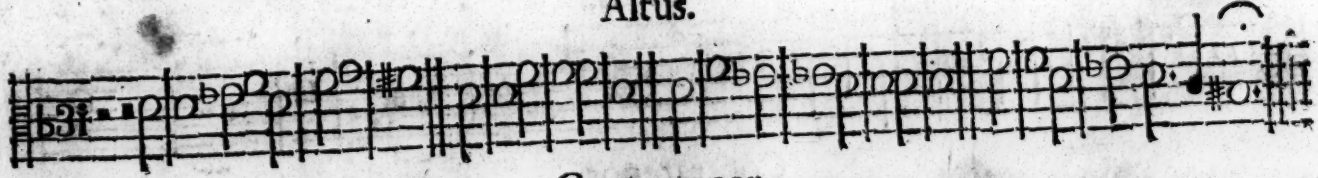
Tenor. *Ely Tune.*



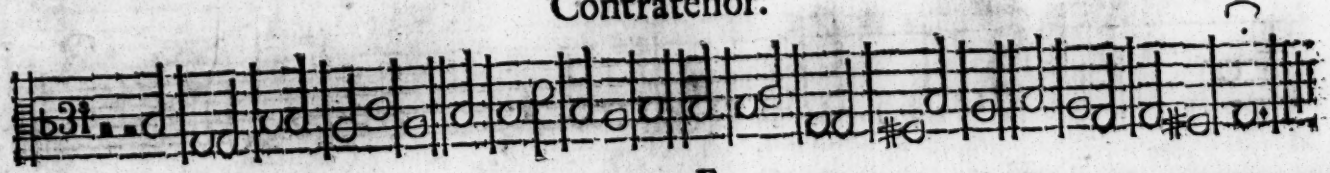
Bassus.



Altus.

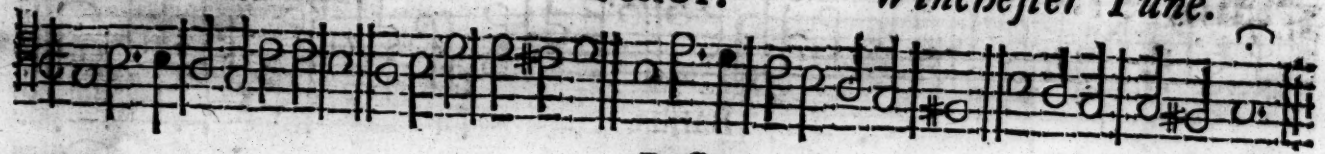


Contratenor.

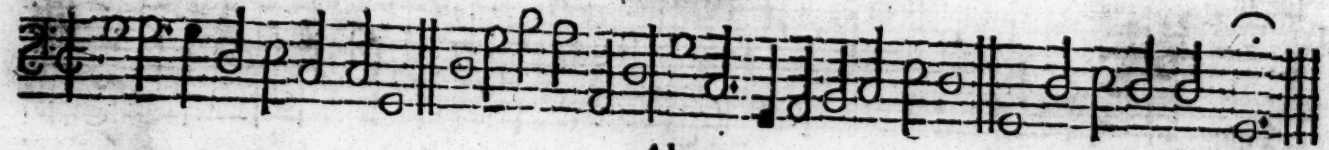


Psalm 84.

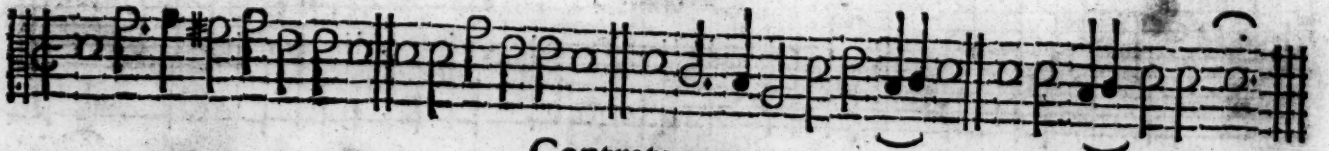
Tenor. *Winchester Tune.*



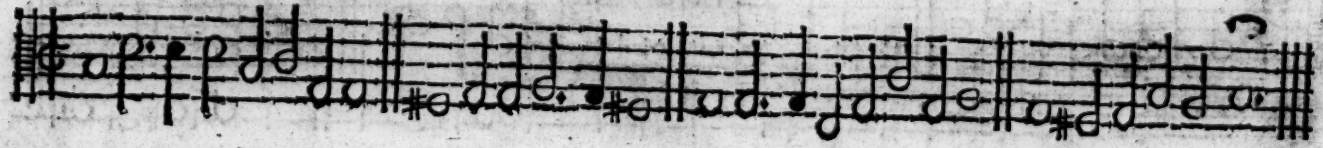
Bassus.



Altus.

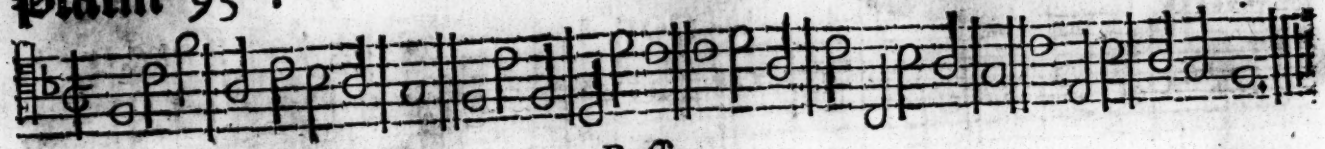


Contratenor.

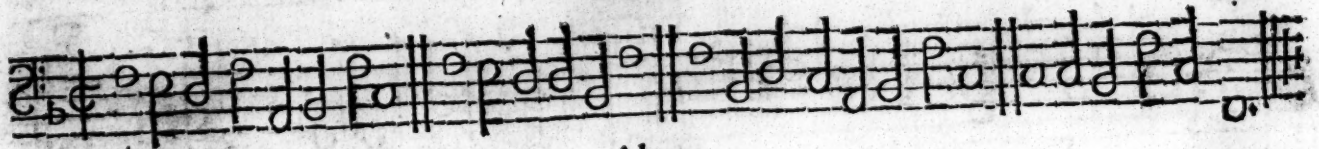


Psalm 95.

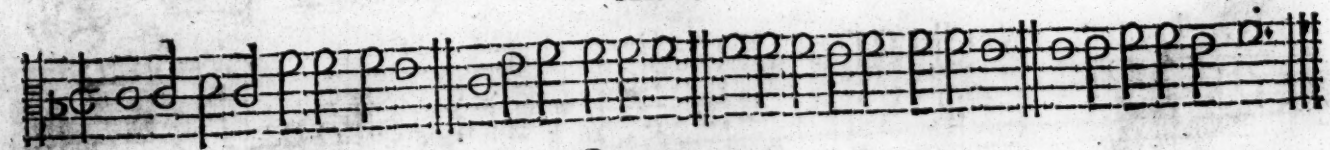
Tenor. *St. David's Tune.*



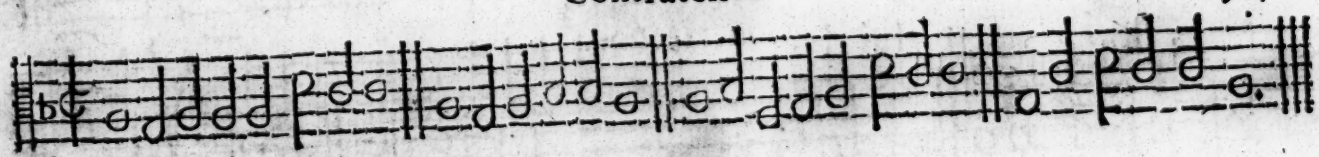
Bassus.



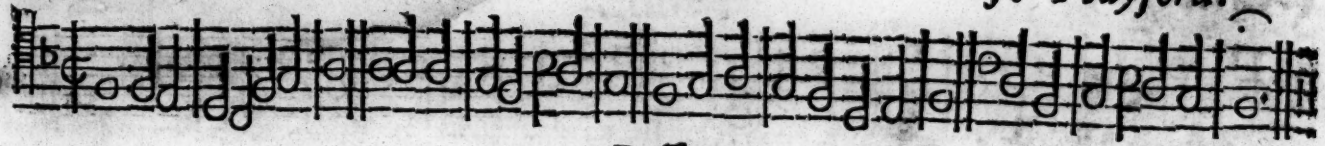
Altus.



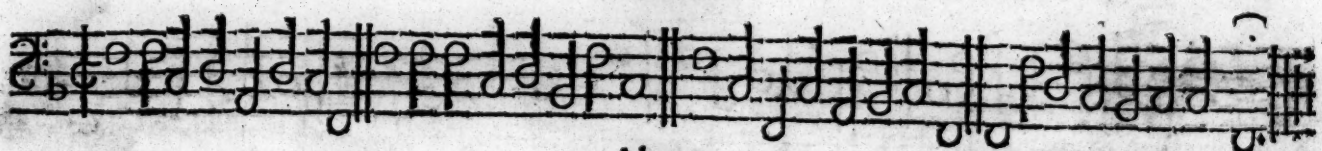
Contratenor.



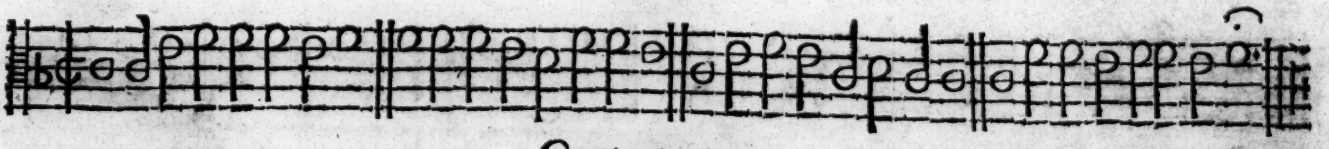
Psalm 100. Tenor. *J. Playford.*



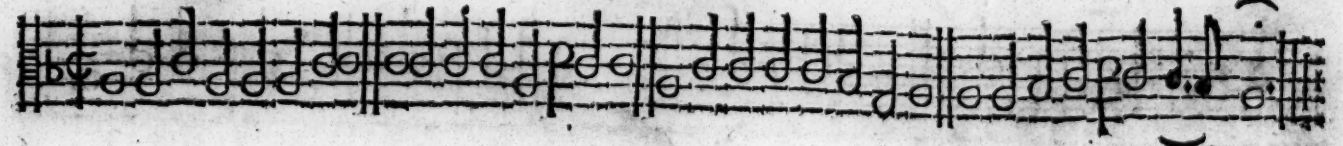
Bassus.



Altus.

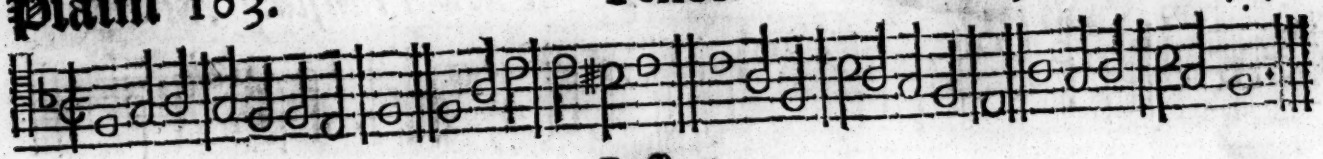


Contratenor.

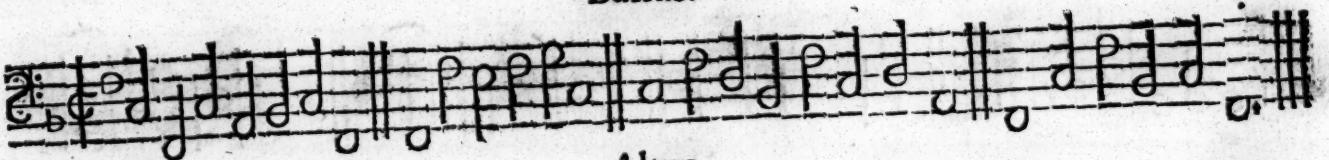


Psalm 103.

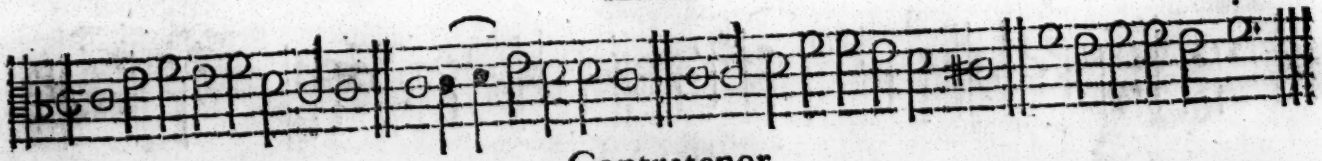
Tenor. *St. Mary's Tune.*



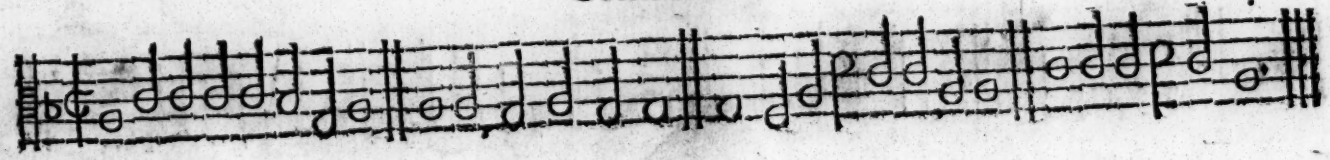
Bassus.



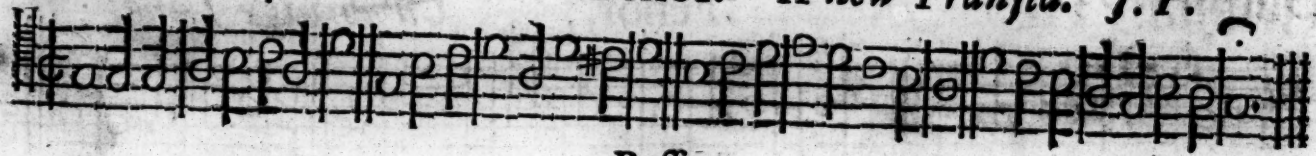
Altus.



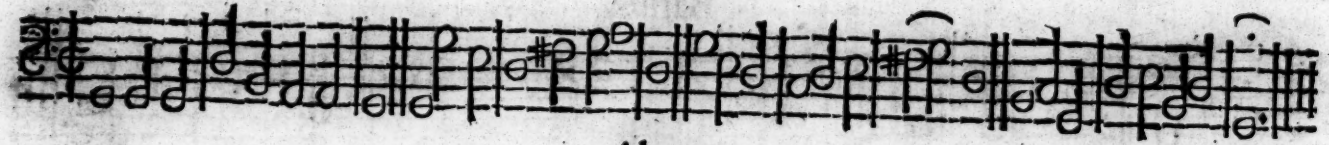
Contratenor.



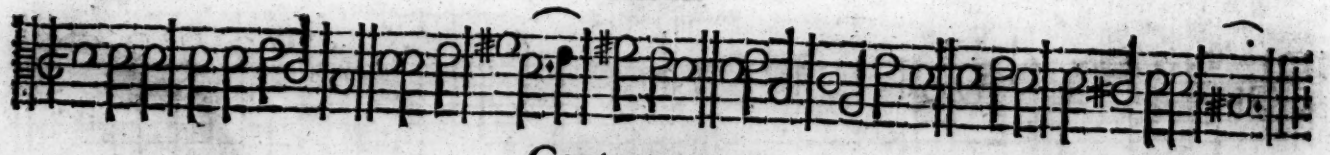
Psalm 104. Tenor. *A new Transla. J. P.*



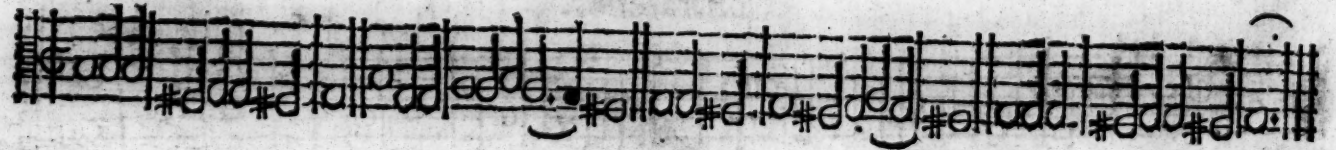
Bassus.



Altus.

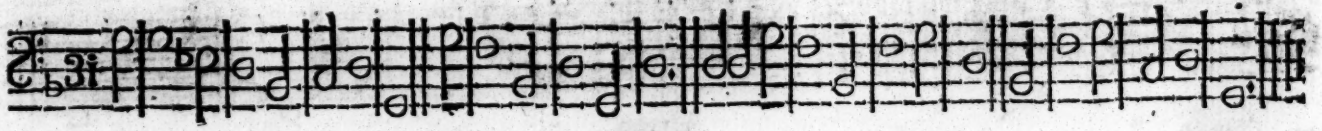


Contratenor.

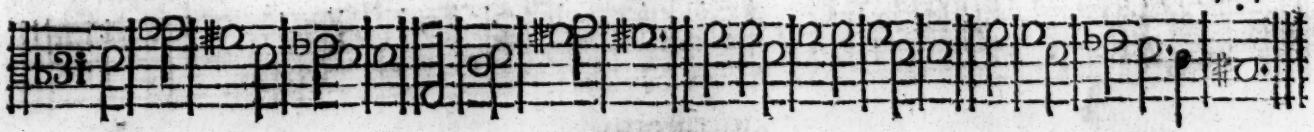


Psalm 117. Tenor. *Cambridge Tune.*

Bassus.



Altus.



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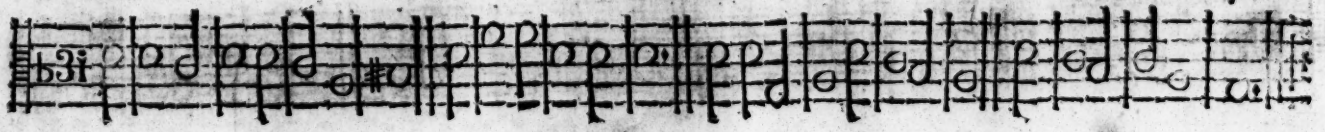
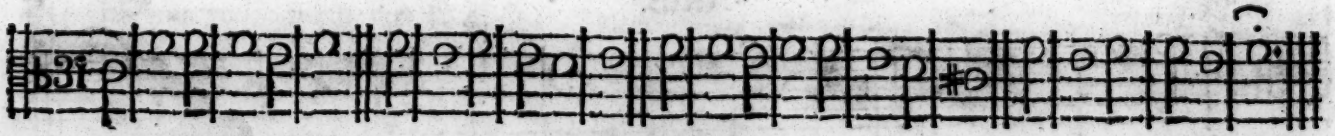


Psalm 134. Tenor. *Cambridge short Tune.*

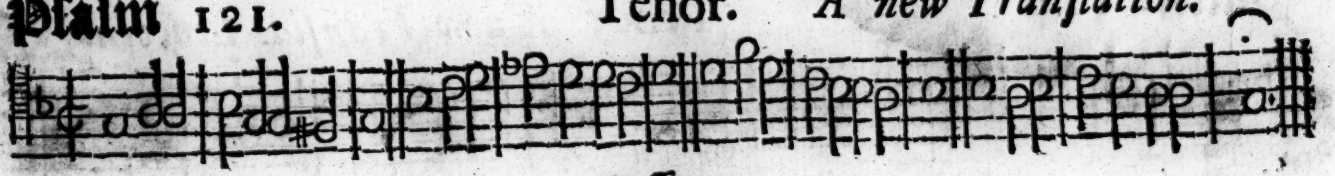
Bassus.

Altus.

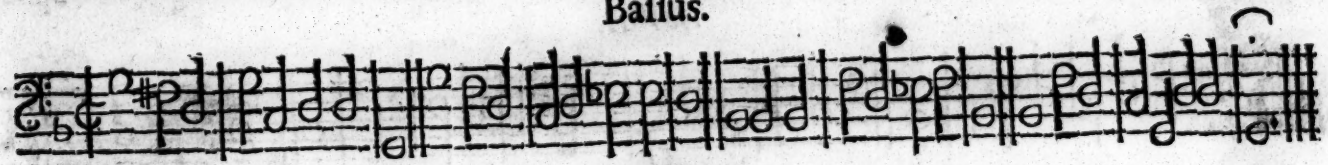


Contratenor.

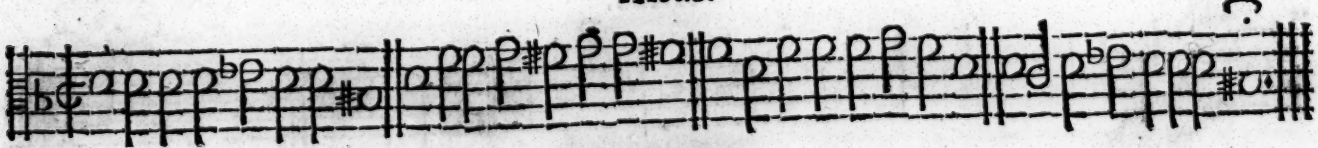
Psalm 121. Tenor. *A new Translation.*



Bassus.

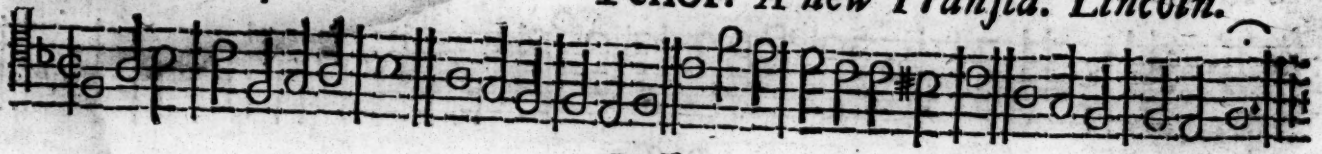


Altus.

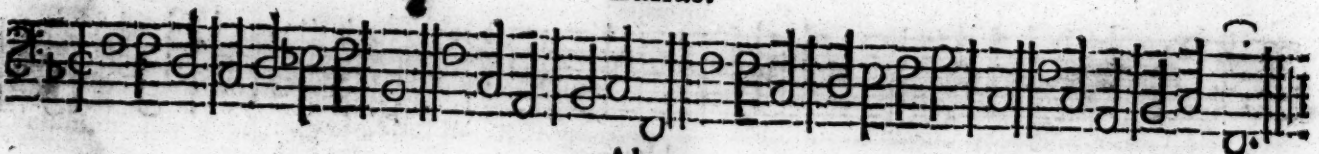


Contratenor.

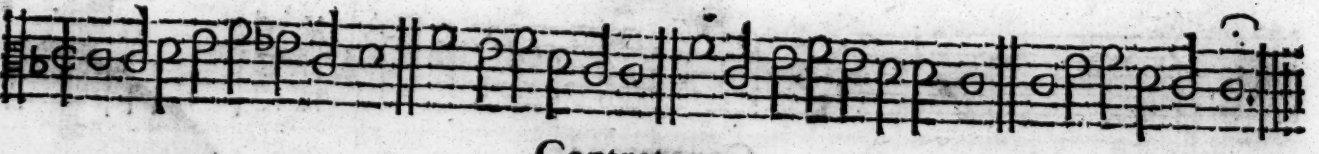
Psalm 124. Tenor. *A new Transla. Lincoln.*



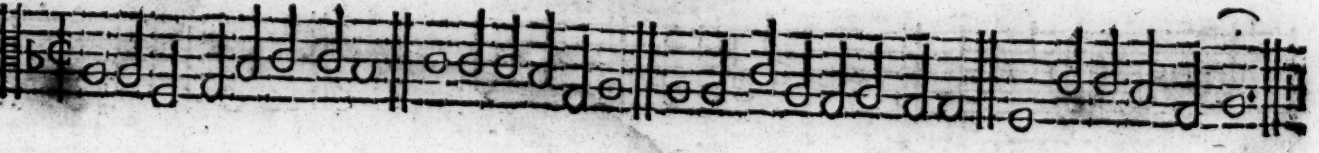
Bassus.



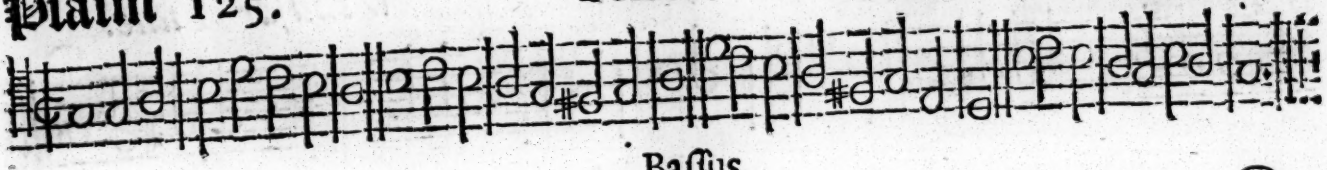
Altus.



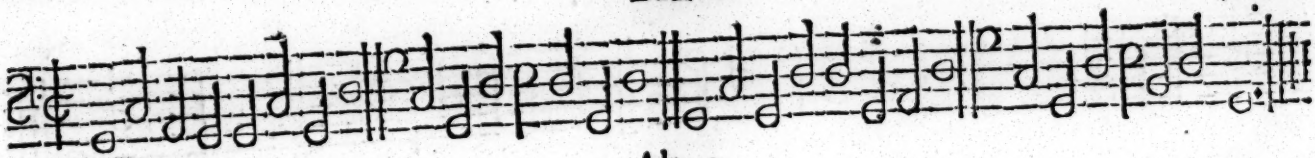
Contratenor.



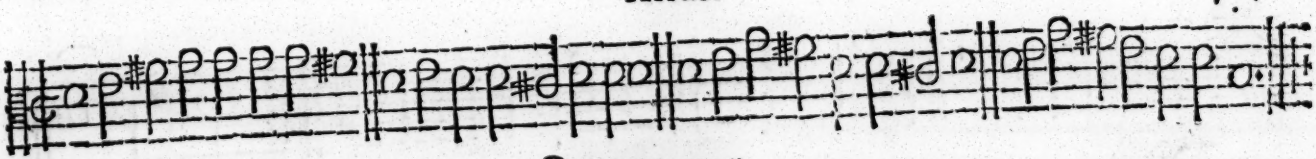
Psalm 125. Tenor. *A new Translation.*



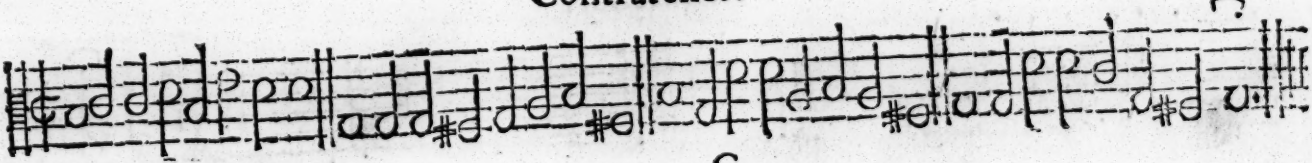
Bassus.



Altus.



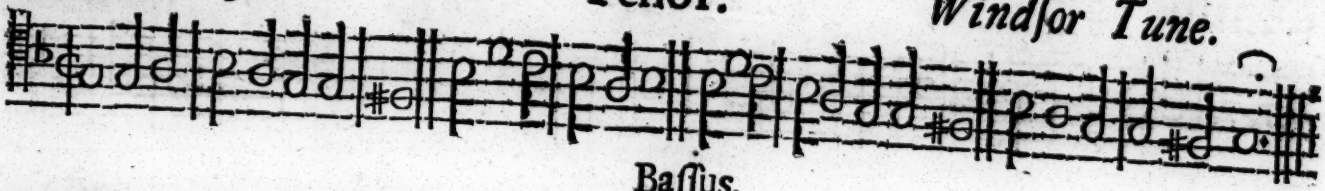
Contratenor.



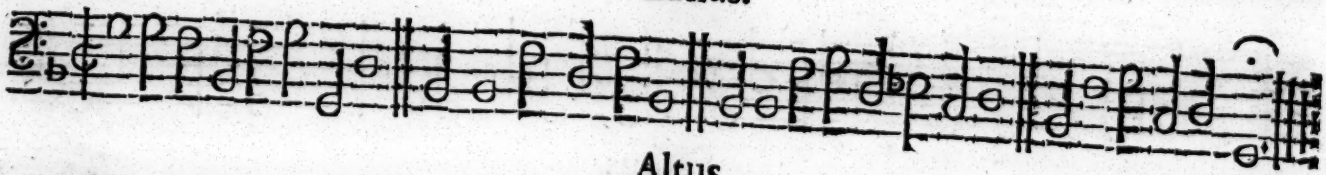
Psalm 131.

Tenor.

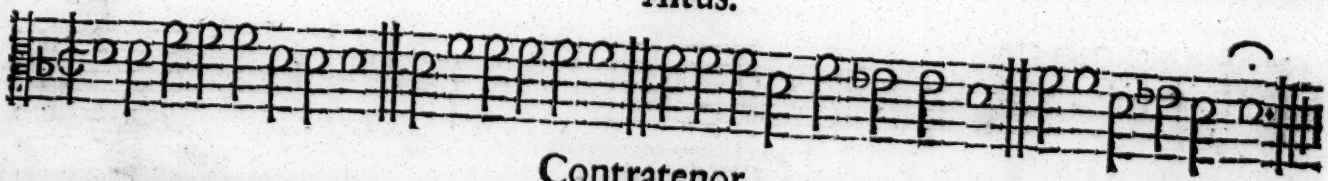
Windsor Tune.



Bassus.



Altus.



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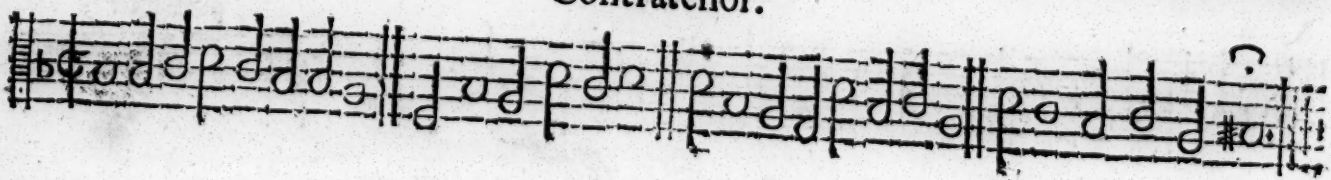
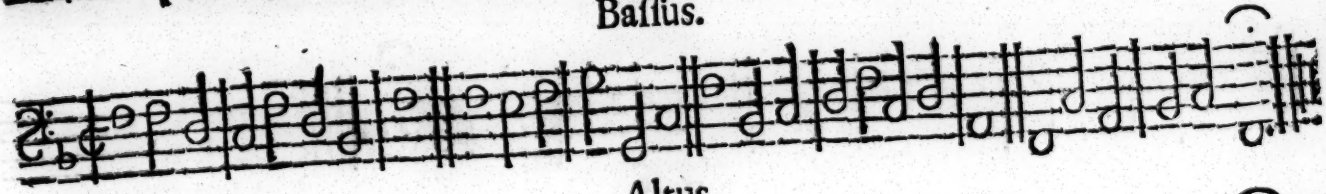
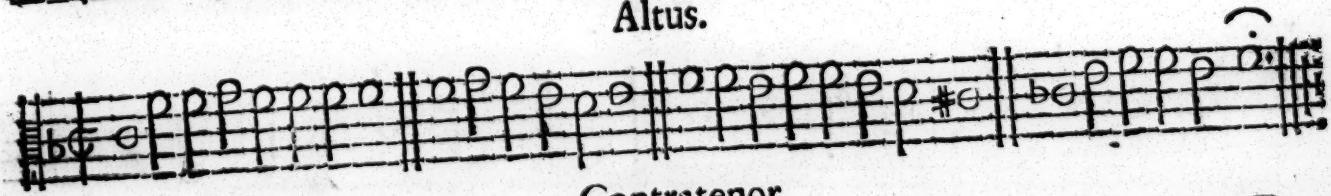


Psalm 133. Tenor. *Hereford Tune.*

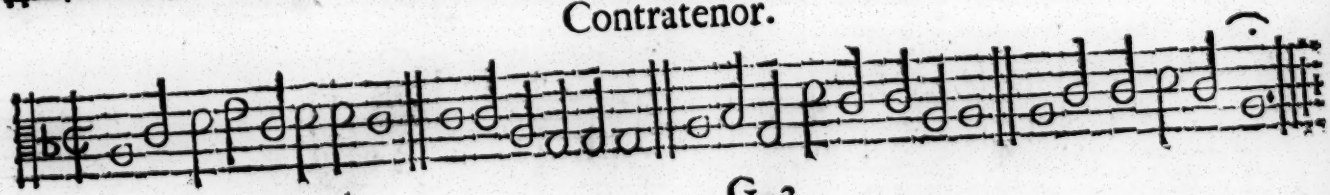
Bassus.



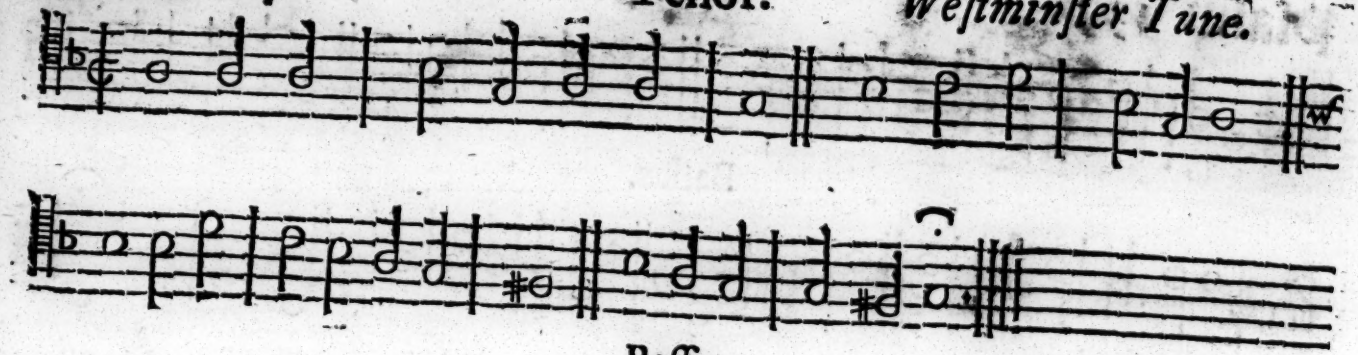
Altus.



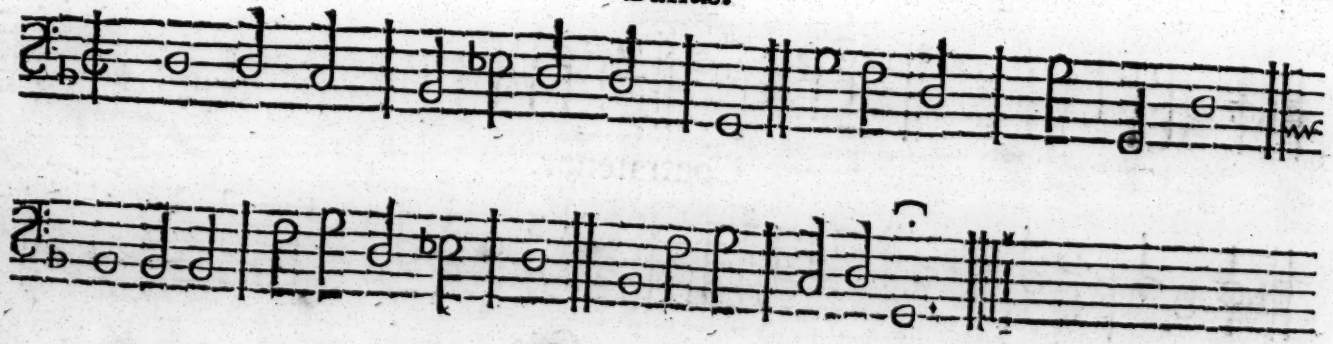
Contratenor.



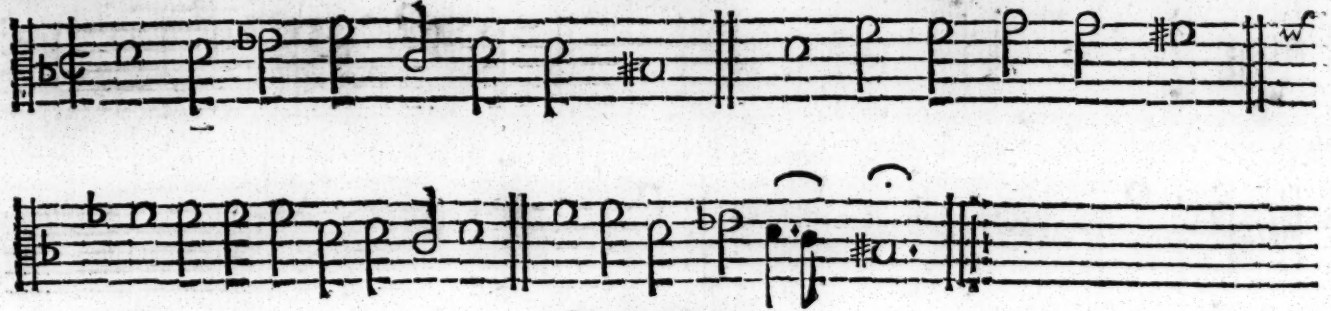
Psalm 141. Tenor. *Westminster Tune.*



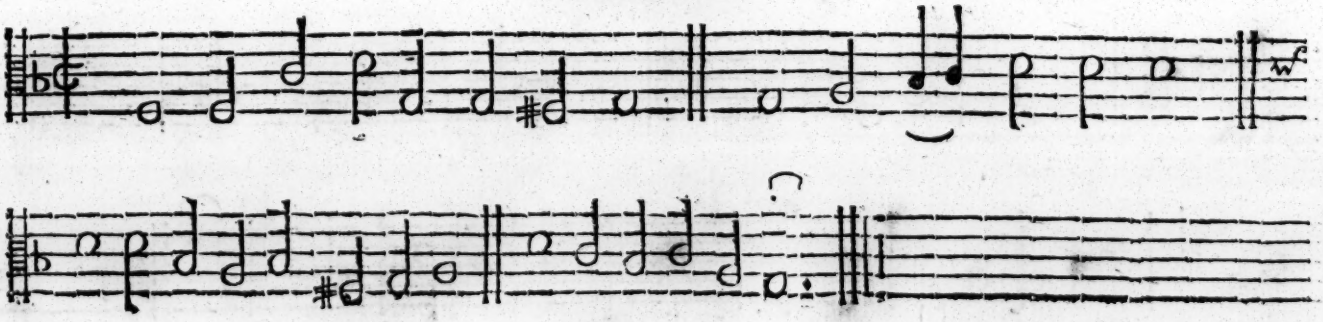
Bassus.



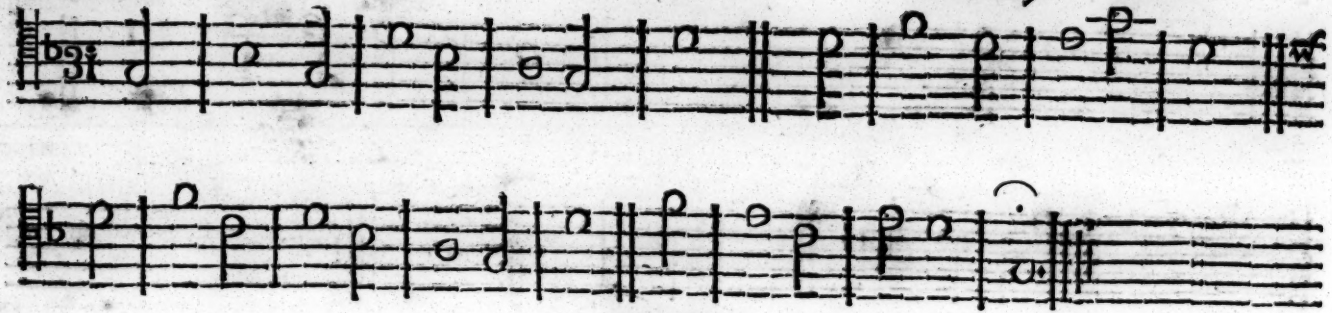
Psalm 141. Altus. *Westminster Tune.*



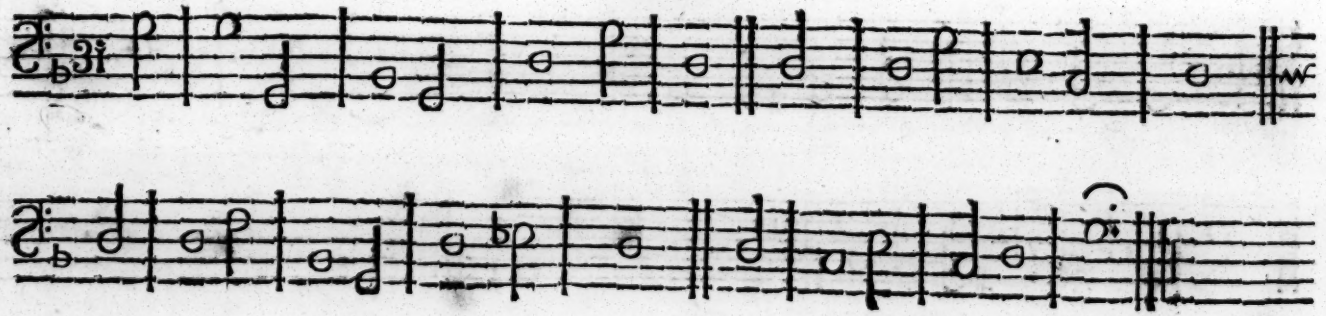
Contratenor.



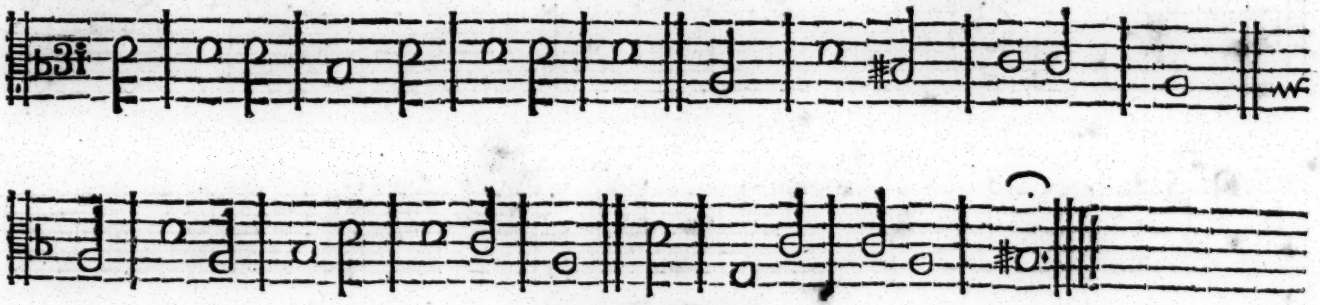
Psalm 145. Tenor. *Martyrs Tune.*



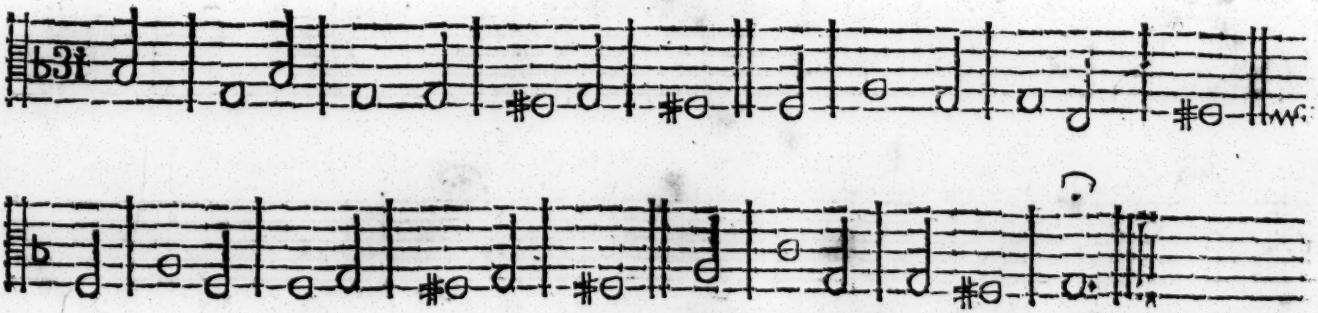
Bassus.



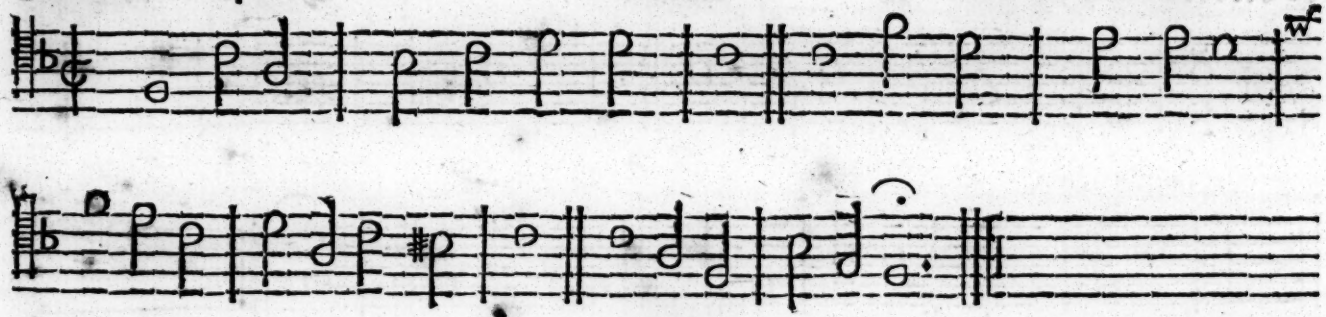
Psalm 145. Altus. *Martyrs. Tune.*



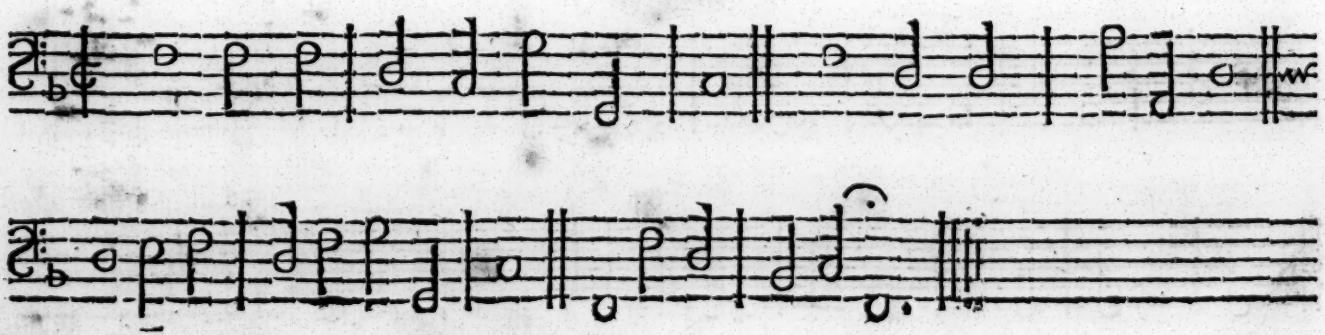
Contratenor.



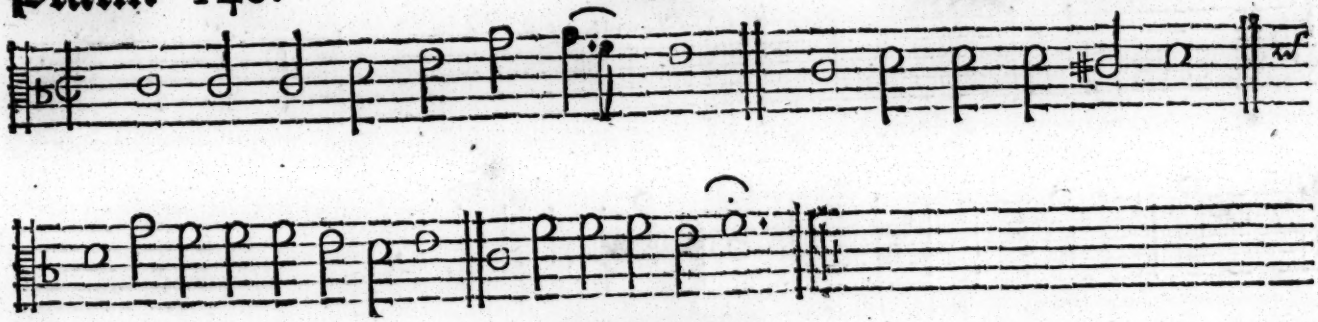
Psalm 146. Tenor. *Exeter Tune.*



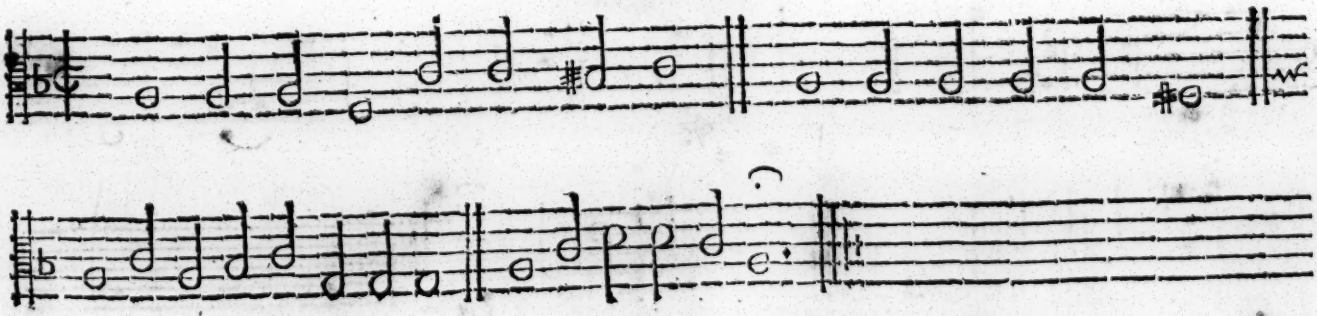
Bassus.



Psalm 146. Altus. *Exeter Tune.*



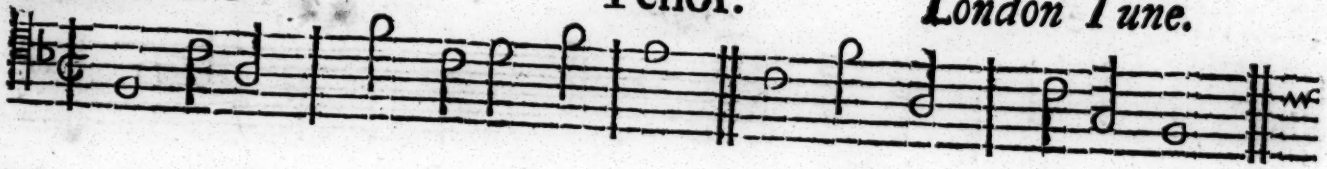
Contratenor.



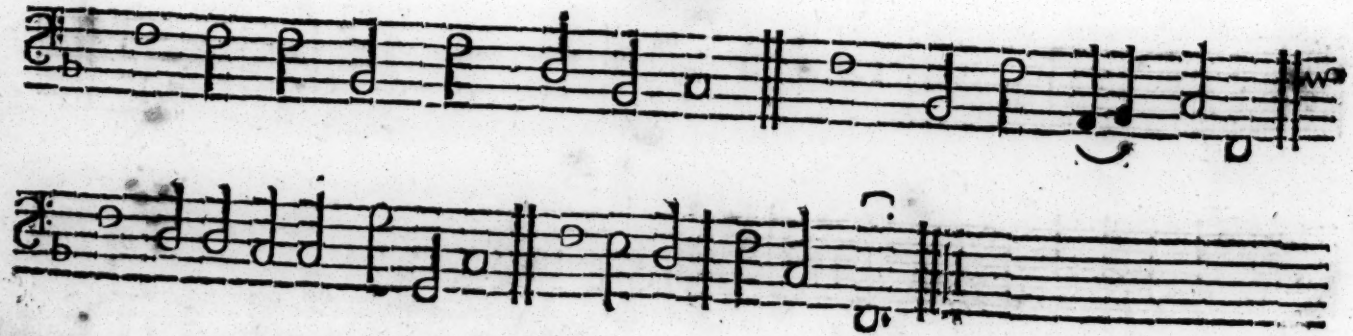
Psalm 150.

Tenor.

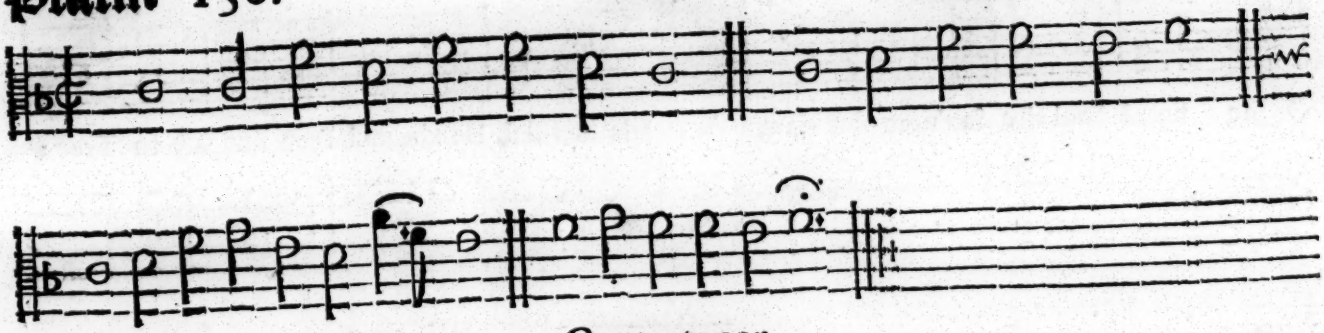
London Tune.



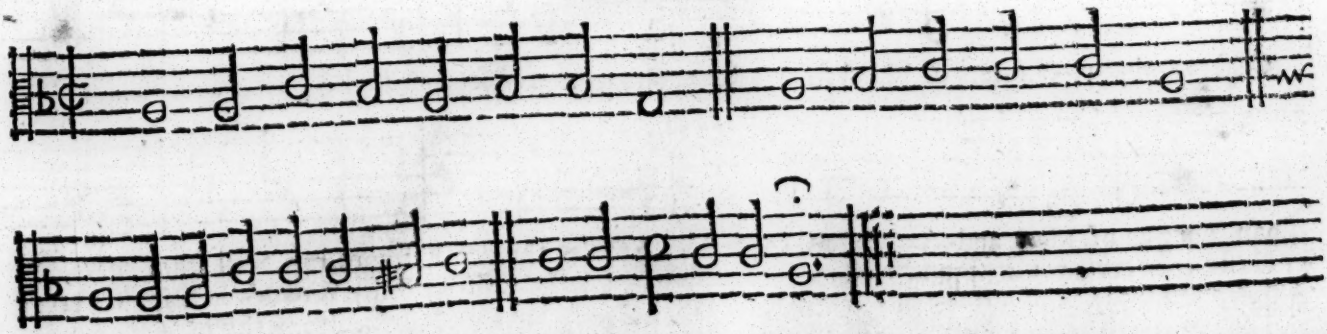
Bassus.



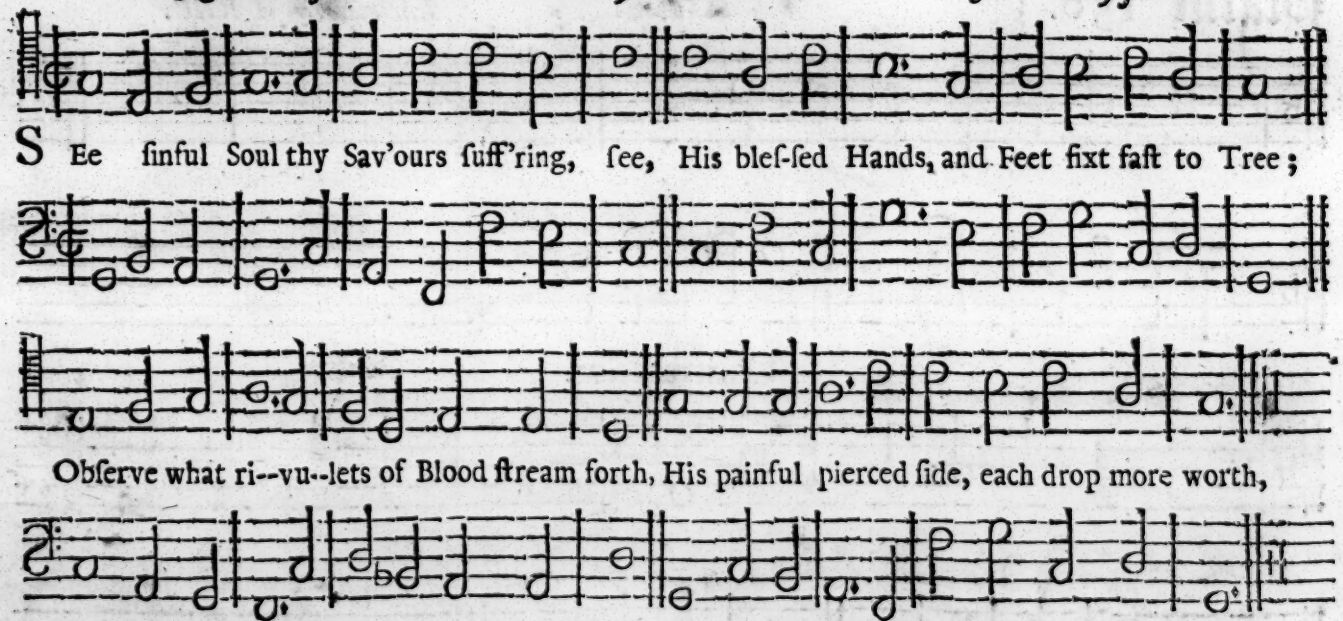
Psalm 150. Altus. *London Tune.*



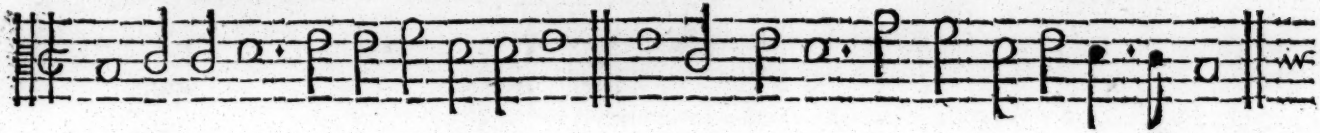
Contratenor.

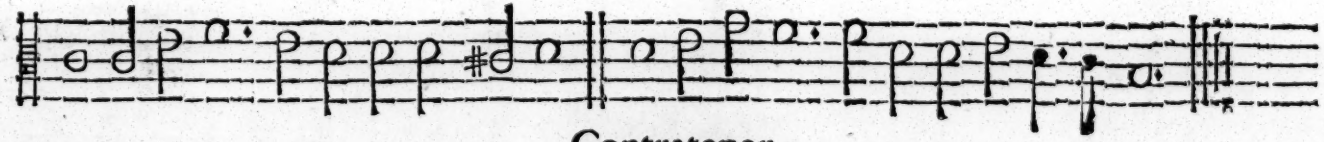


An Hymn *for Good Friday.* Tenor. *J. Playford.*



An Hymn *for* Good *Friday.* Altus. *J. Playford.*





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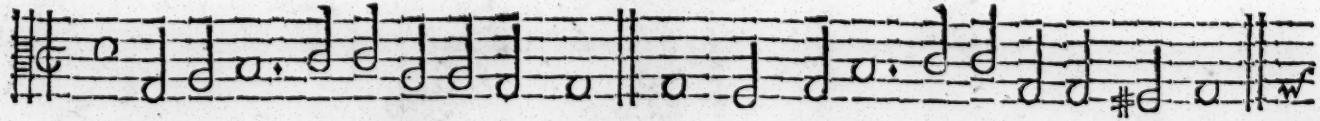

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